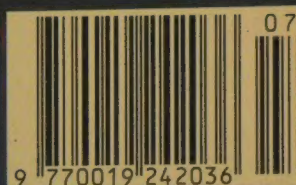


US \$6.95

£2.50

# THE ILLUSTRATED LONDON NEWS

## ROYAL ISSUE







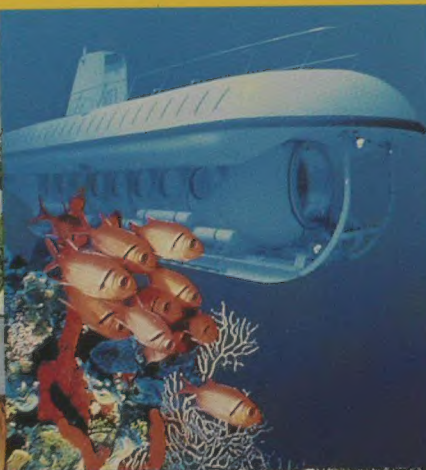
## There's more than surface charm to Barbados

The watersports are brilliant, and so is the sun; but that shouldn't blind you to all the other experiences Barbados has to offer. If our sunshine is famous, our shade can be spectacular, as you'll discover when you explore the underground marvels of Harrison's Cave. And if you fancy another dramatic change of scenery — take a trip by submarine to see our eye-opening underwater life!

Barbados is a wonderful place to get a suntan; yet its pleasures are certainly more than skin deep. There are splendid plantation houses, quaint 'chattel' houses, magical flower forests, nature reserves and old pirate strongholds to discover. And that's not to mention the warm welcome you'll find everywhere on the island.

Of course, Barbados is a beachcomber's paradise; but then it's also the happiest of hunting grounds for pleasure seekers, nature enthusiasts and anyone who loves to go exploring. And it's all a lot closer than you think!

Begin the discoveries at:  
The Barbados Board of Tourism,  
263 Tottenham Court Road,  
London W1P 9AA.  
Tel: 071-636 9448



# BARBADOS

*it's closer than you think!*



# CONTENTS

THE ROYAL COLLECTION



PUTTING THE PALACE ON SHOW, P14



DAVID LEVISON/PHOTOGRAPHERS INTERNATIONAL

ROYALTY RIDES THE STORM, P22

5

EDITORIAL

8

NELSON'S COLUMN

New life for a London hotel  
The president's last summer  
Threat to theatres  
Best of British food

14

PALACE OPENS ITS DOORS

James Bishop reports on what  
visitors will see when Buckingham Palace  
is open to view this summer

22

ANNUS HORRIBILIS

Alan Hamilton reviews a year in which  
the Queen has had to contend  
with family crises and tax demands

36

CROWNING MOMENTS

Television allowed millions to witness  
the ancient and moving rituals  
of the ceremony in Westminster Abbey,  
as Robert Blake recalls

50

CORONATION MEMORIES

Reminiscences of June 2, 1953,  
compiled by Faith Clark—  
from hunting for a coronet to cooking  
bacon for Beefeaters

54

SOUVENIRS OF A ROYAL DAY

Geoffrey Warren looks at a selection of  
coronation commemorative items

58

ROYAL DUTIES

Tim O'Donovan's guide to the  
workload of the royal family last year



CORONATION COMMEMORATIVES, P54

59

PAINTINGS BY A  
ROMANOV IN EXILE

Recently discovered in Paris, the  
watercolours of Grand Duchess Olga,  
sister of Tsar Nicholas II,  
were painted during her exile in  
Denmark and evoke  
her happy childhood in Russia, writes  
Robert Bruce-Chwatt

64

KING GEORGE III, COLLECTOR

Two new exhibitions reveal the king to  
have been an astute patron of  
the arts, suggests Edward Lucie-Smith

70

ROUND TOWER SURVEY

The need to underpin Windsor Castle's  
Round Tower proved to be a boon  
to archaeologists, reports Brian Kerr

73

HIGH SUMMER

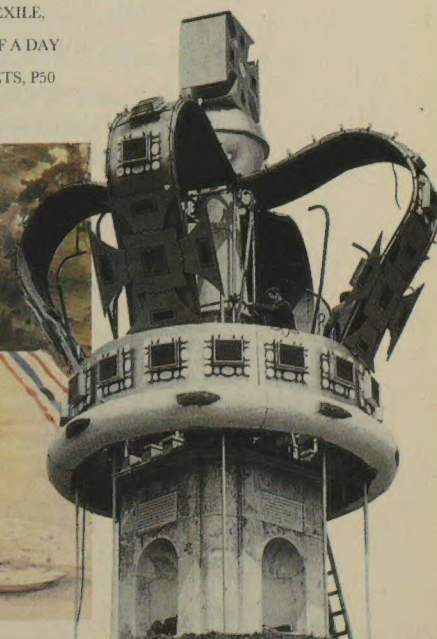
*ILN's* selective guide to some of London's  
most interesting and entertaining events

82

BOOK CHOICE

Some current titles for holiday reading

BELOW, PAINTINGS  
BY A RUSSIAN  
DUCHESS IN EXILE,  
P59. RIGHT,  
MEMORIES OF A DAY  
OF CROWNS  
AND CORONETS, P50



JOHN TOPHAM





## RENT SOMEWHERE VERY EXCLUSIVE RIGHT IN THE HEART OF KENSINGTON

Overlooking sublime Kensington Palace Gardens is Thorney Court. These magnificent two, three and four bedroom apartments are the last word in sheer style.

Perfect for business or leisure, they are available for short or long term lets.

The apartments are lavishly furnished and equipped with everything you could possibly need, including cable television and private telephones.

At your disposal are maid service, laundry and secretarial facilities. Complete privacy and security are ensured by twenty four hour porterage. And the underground car park has space for sixty cars.

It's like staying at one of London's top hotels, but with far more space and at considerably less cost.

You will also be close to Knightsbridge, High Street Kensington and the West End, with Heathrow Airport just thirty minutes away. For full details contact our resident General Manager, Michael C Garner.

# Thorney Court

Luxury home from home

Thorney Court, Palace Gate, Kensington,  
London W8 5NJ. Tel: 071 581 5324  
Telex 296812 THORNI Fax: 071 584 1659



# HERITAGE

  
TRADING COMPANY


## ORIGINAL TELEPHONE BOXES FULLY RESTORED £895

The award-winning design of these Jubilee Kiosks by Sir Giles Gilbert Scott RA, commemorated the Silver Jubilee of King George V in 1935.

Produced between 1936 and the mid 1960's, these historical cast-iron telephone boxes form part of the tradition of the British way of life.

Delivery can be arranged to all destinations in the United Kingdom and overseas.

Telephone: 0628 485841  
Fax: 0628 486229

Heritage Trading Co.,  
PO Box 1107,  
Marlow,  
Buckinghamshire SL7 2YJ



By appointment to  
His Royal Highness the Prince of Wales  
Shoe Manufacturers



# Tricker's

 rather special  
BENCH MADE SHOES SINCE 1829

Traditional shoemaking at its best - superb leathers, proven lasts and hours of handwork by our craftsmen. Full stock range, made to measure shoes and riding boots available. Write or Telephone for our colour brochure.



R.E. Tricker Limited, 67 Jermyn Street, St James's, London SW1 Tel: 071 930 6395



Royal Issue, 1993  
Volume 281 No 7114

*Editor-in-Chief* James Bishop

*Associate Editor* Shirley Sherwood

*Managing Editor* Alison Booth

*Art Director* Jeanette Collins

*Production Editor* Margaret Davies

*Sub-editor* Stephen Spark

*Editorial Assistant* Julia Pearey

*Art Assistant* Naomi DePeza

*Picture researcher* Susan Rowbottom

*Listings contributors* Angela Bird  
Margaret Davies  
Ian Johns

*Archaeology Editor* Ann Birchall

*Editorial Secretary* Helen Gravette

*Advertisement Director* Jeffery May

*Sales Executives* Jane Washbourn  
Joanne Cutner

*Circulation Manager* Richard Pitkin

*Production Manager* John Webster

*Production Assistant* Tracey Churchill

*Picture Library Manager* Elaine Hart

*Assistant* Cathie Beck

*Publisher* Tony Price

*Proprietor* James Sherwood

COVER: Illustration by  
Gary Michael Bines; portrait of  
the Queen by Steven Martin.

© 1993 *The Illustrated London News*, a partnership of James B. Sherwood and Ferry and Port Holdings Ltd. World copyright of all editorial matter, both illustrations and text, is strictly reserved. Colour transparencies and other material submitted to *The Illustrated London News* are sent at their owners' risk and, while every care is taken, neither *The Illustrated London News* nor its agents accept any liability for loss or damage. Typesetting and printing in England by Watmoughs Ltd, Idle, Bradford; and London. Colour reproduction by Bridge Graphics Ltd. Published at the office of *The Illustrated London News*, 20 Upper Ground, London SE1 9PF, July, 1993. Tel: 071-928 2111. Be sure of receiving your copy of *The Illustrated London News* by placing an order with your newsagent or by taking out a subscription. Orders for subscriptions and address corrections to be sent to: ILN Subscription Dept, Tower House, Sovereign Park, Market Harborough,

Leicestershire LE16 9EF. Tel: 0858 468888. Fax: 0858 434958. *The Illustrated London News* is published six times yearly in March, May, July, September, November and December. Second-class postage paid at Rahway, NJ. Postmaster: Address corrections to *The Illustrated London News*, c/o Mercury Airfreight International Ltd Inc, 2323 Randolph Avenue, Avenel, NJ 07001, USA. ISSN: 0019-2422. Newstrade Distributor: Comag, Tavistock Road, West Drayton, Middlesex UB7 7QE. Tel: 0895 444055. Annual subscription rates: United Kingdom £19 (\$36), Europe & USA (air-speeded delivery) £22 (\$42), Canada (air-speeded delivery) £24 (Can\$54), Rest of the world (air-speeded delivery) £26 (\$49). Agents for Australasia: Gordon & Gotch Limited, branches: Melbourne, Sydney, Brisbane, Adelaide, Perth, Launceston and Hobart, Australia; Christchurch, Wellington, Auckland and Dunedin, New Zealand.

## EDITOR'S LETTER

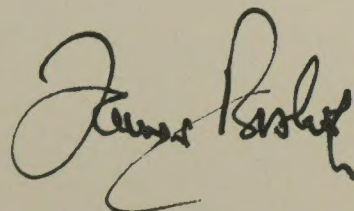
**B**ritain is currently living beyond its means. We all know that a deficit of £50 billion is unsustainable and that something must be done to bring our debts under control. We know also that the remedy, whatever it is, will hurt, and that we shall cordially dislike any government that imposes restraint and financial discipline upon us. But since, according to the opinion polls, we now heartily disfavour the Government we elected only 15 months ago, they might as well get on with it and hope to regain popularity when, having taken the medicine, we all begin to feel a bit better.

Replacing his Chancellor of the Exchequer, as the Prime Minister did at the end of May, was an act of politics rather than economics, designed mainly to restore some equilibrium to a Government that was clearly in disarray. The fundamental economic strategy, judged by the early public pronouncements of Kenneth Clarke, remains much as it was under his predecessor—maintaining a firm grip on inflation, cutting public spending, and increasing revenue by promoting growth and, if necessary, by imposing further direct or indirect taxation. There are built-in contradictions. In the past when chancellors have gone for growth they have invariably also let loose the savages of inflation. Higher taxes tend to inhibit growth. Spending cuts have social and political consequences that are not always predictable.

Nonetheless choices have to be made. Among the sharpest barbs made by Norman Lamont during the course of his resignation speech in the House of Commons were his suggestions that this Government listened too much to the pollsters and party managers, that there was too much short-termism, too much reacting to events and not enough shaping of them, and that, in short, the Government gave the impression of "being in office but not in power". His words drew blood on the Government benches, for they reflected what many people had been thinking, but the wound may still be no more than superficial. The test now is the political will and determination of John Major. After the autocratic style of the later years of Mrs Thatcher's regime the quieter and more consensual approach he adopted was widely welcomed. Now there seems to be a yearning once more for the smack of firm government.

In spite of appearances, and the intemperate opposition of some of his critics, there can be little doubt that Mr Major has the stuff of leadership in him. He won the last election against the odds, and never allowed his campaign to falter. He has stuck to the principles of the Maastricht Treaty, and to the exclusion of the social chapter, at a time when it must have seemed easier to make concessions. He has held to the policy of a Bosnian arms embargo when others wished to abandon it. He made his own decision about when and how to change his cabinet.

It is true that since the débâcle of Black Wednesday his Government has seemed unusually accident prone, but the Prime Minister has survived and shown no signs of giving up, or of wanting to do so. Many people, faced with the difficulties, the back-biting and relentless abuse he has had to endure, would long ago have thrown in the towel. He has not, and we can be hopeful that he has the continuing resolution to tackle the problems that remain piled on his desk in Downing Street.





People who own a  
Mercedes S-class  
drive twice as many miles  
a year as people  
who own other cars.  
(Well, wouldn't you?)

Did they buy a Mercedes S-class because they drive so many miles a year?

Or do they drive so many miles a year because they cannot resist the pleasure of driving it?

The only way to find out is to drive one.

There are eight models, from the six-cylinder S280 to the twelve-cylinder S600. And whichever one you choose, we can have it built specially for you to meet your own specification.

Which means that you could find yourself driving a

Mercedes which is better than the one Autocar & Motor have already described as the best car in the world.



Mercedes-Benz  
Engineered like no other car.



# NELSON'S COLUMN

## NEW LIFE FOR A LONDON HOTEL



LUCY BAKER

*The new Regent has an atrium, known as the Winter Garden, stylishly formed within a courtyard of the former station hotel at Marylebone.*

London's newest luxury hotel, the Regent, which has its official opening on July 8, is also one of the capital's oldest. It was originally the Hotel Great Central, built to coincide with the completion of the Great Central Railway and the opening of Marylebone Station, which the hotel faces and with which it is connected by an elegant glass and iron *porte-cochère*. Twenty years ago both the hotel building and the station seemed

doomed to demolition, but both have survived to bring elegance and a little peace to the north of the maelstrom that is Marylebone Road.

The station and hotel were the last of the great Victorian railway extravaganzas to come to London. The vision of their originator, Sir Edward William Watkin, MP, was that Marylebone would link the Midlands with the south coast and the Channel Tunnel, the great idea he was then championing. But his project was delayed by objections from local residents and from the even more powerful lobby of the Marylebone Cricket Club, whose members feared that their sacred turf was about to be bisected by a railway cutting.

The delay seriously affected the operation of both station and hotel. The terminus was designed to take 15 tracks, but only five were laid. The hotel, which opened in July, 1899, was provided with 700 bedrooms, but can seldom have been full. The railways and their customers were already well served by the other main-line stations and hotels, and Marylebone remained a charming, rather quiet place where bird-song was a more frequent station sound than a guard's whistle. The hotel was requisitioned for military use during both world wars, and after the second it declined into office use, eventually becoming the home of the British Railways Board.

The huge eight-storey building, with a clock tower on top, was designed by R. W. Edis and constructed of red brick with terracotta ornament. Inside it was lavishly decorated and furnished by Maples—Sir John Blundell Maple being the prime developer—and on its roof, in addition to a forest of chimney-pots (each bedroom had a coal fire), there was a cycle track (the Victorian hotel's equivalent, presumably, of the modern health club.

The cycle track is no longer there but many of the chimneys remain, nestling among the air-conditioning units, lift mechanisms and all the other engineering equipment for which space has to be found on modern rooftops. The restructuring of the building as a modern hotel began soon after British Rail left in the 1980s. The exterior has been faithfully restored, the grand interior rooms carefully refurbished with much of the original decoration intact, and most of the upper floors have been totally rebuilt—the bedrooms being substantially increased in size and their number reduced to 309. All are luxuriously fitted out with the trappings now taken for granted in grand hotels: king- or queen-sized beds, marble bathrooms, towelling robes, private bars, satellite television, telephones with bathroom extension, even executive desks and, in some rooms, the original fireplaces.

All this would no doubt have boggled the eyes of Sir John Blundell Maple and the intrepid travellers of a century ago, but what would surely have aroused even more excitement is the show-piece of the new hotel. The old Hotel Great Central had its entrance through an open courtyard. In the new Regent Hotel this has been roofed over with glass to form a high atrium, providing an airy, spacious and palm-dotted area for meeting, sitting, drink-sipping and light eating.

For more serious food the hotel's dining-room, presided over by Italian chef Paolo Simioni, offers an interesting and delicate blend of Italian cuisine and British food, with the fresh pastas of one and the more solid Angus beef, Welsh lamb and Scottish salmon of the other. In the basement there is a third catering facility in the cellar bar, powerfully wood-panelled, which offers a sophisticated if unexpected choice of traditional pub food and curries.

To open a large, very grand and appropriately expensive hotel in deeply recessionary London requires courage, solid support and the flair that is instantly recognisable in all good hotels. The Hazama Corporation and the Regent International Hotel group are providing the support. The Regent's general manager, Wolfgang Nitschke, has the courage to believe, as he says, that the hotel "will, almost a century after its construction, fulfil its original promise". And the experience of its trial months of operation suggests that his team has the flair to make it succeed. It will certainly do Marylebone a power of good.

*The vast Hotel Great Central, from an engraving published in The Illustrated London News at the hotel's opening in the summer of 1899.*





## NELSON'S COLUMN

# THE PRESIDENT'S LAST SUMMER

"I suppose if I have a talent it's for hanging pictures," Sir Roger de Grey said as he ambled through his last Summer Exhibition as president of the Royal Academy of Arts. "It's what I like best about this job."

It is the way of charming men to be self-effacing—he is also an important landscape painter—but his charm is at least partly responsible for what many Royal Academicians believe to have been the most vital period of leadership the RA has had this century: nine years of consolidation, growth and restoration of its reputation, achieved without the disputes that brought the academy to its knees in the 1930s, 1940s and 1950s.

Sir Roger de Grey stands down this year, having reached the statutory retirement age of 75, and his successor will be chosen on December 10, which will be 225 years to the day since King George III signed the RA's founding charter.

On November 28, 1768, led by Sir Joshua Reynolds, 22 artists submitted a proposal to the king: "We beg leave to inform your Majesty that the two principal objects we have in view are the establishing of a well-regulated School or Academy of Design for the use of students in the Arts, and an Annual Exhibition, open to all artists of distinguished merit, where they may offer their performances to public inspection and acquire that degree of reputation and encouragement which they shall be deemed to deserve."

The king needed little time to think it over before signing—he was a keen painter and architect—and on each December 10 the 80 Royal Academicians and the senior Academicians (those aged over 75) hold their annual meeting and elect or re-elect their presidents. The same democratic system will prevail this year: a field of four or five RAs nominated by members will be put before the academy, and names eliminated by a system of transferable votes until one remains.

"I'm terrified about what is going to happen next, that it might be a retrograde step," Sir Roger said. "You can't tell how anybody is going to do the job. I would like to be sure that the person elected was going to carry the process forward."

His achievements for the academy, which has no public subsidy, are that he has brought in artists like David Hockney and R. B. Kitaj—many of whom he taught in the 1950s and 1960s at the Royal College of Art—who previously thought the place an irrelevance; he has encouraged innovators such as Peter Blake, a potential

successor; he has invited foreign artists to become honorary members; he made the next generation, led by Dhruva Mistry, full members by abolishing the associateship that many skilled artists found offensive.

He elaborated the enterprise of his predecessor, Sir Hugh Casson, in raising money, drawing sponsorship and support to ensure a massive £10 million scheme to join the two separate buildings of Burlington House, renovate the Palladian original, nullify the Victorian incursions and introduce modern atmospheric controls, display space and access, so that the exhibitions secretary, Norman Rosenthal, has been able to mount some of the most important exhibitions of the past decade. There is now wheelchair access to any part of the academy.

The Summer Exhibition, the greatest open art exhibition in the world, has been his abiding joy, but it had become a dangerous liability. As treasurer in 1977 he pushed through a commission charge of 15 per cent. As president he raised it to 30 per cent, which has provided essential income. Far from discouraging artists from submitting, as had been feared, there was a record of 13,000 hopefuls this year; 1,800 of them were hung.

There are selection and hanging committees, the latter suddenly found to be unconstitutional this time: the hanging committee had been two or three people nominated by the RA's council of 16, with a senior hanger appointed each year, but the rules stipulate the whole council must be the hanging committee.

As has become his habit, he has taken personal responsibility for hanging the first three rooms in this year's exhibition, creating a variety show of the best in current creative thinking and including painting, sculpture and architecture, bouquets to newly influential artists such as Michael Andrews and tributes to old friends like Sir Sidney Nolan, who died last year.

Not all eminent artists want to be RAs, and he has made it his hallmark to invite such practitioners to submit to the show—Patrick Caulfield, who has long resisted being elected to the academy, has a charming new picture in Gallery I (*The Second Glass of Whisky*)—and the president has persuaded Roy Lichtenstein to exhibit for the first time (*Interior with Shadow*, 1993, also in Gallery I). Perhaps the most stunning revelation of this year's show is the new set of five abstract paintings by David Hockney, a former de Grey pupil. John Hoyland and William Smith were others who were encour-



TONY PRIME

aged to accept election after being invited to exhibit their works there.

"I am proud of re-establishing invitations," the president said. "It is a means of getting important people into the place and makes it possible for them to become members. Because the great artists show, it encourages the less great ones to be seen alongside them. The Summer Exhibition is a major milestone in measuring themselves in contemporary art thinking, much more important than any museum's galleries of 20th-century painting. When people write off the Summer Exhibition as a hotchpotch I am very hurt, because it is very, very carefully put together, and the hang takes all of the two weeks we are allowed to get it right."

SIMON TAIT

□ The Royal Academy Summer Exhibition runs until August 15.

*This is the enjoyable part of the job: Sir Roger de Grey has a critical look at the way pictures are hung in one of the galleries at the Royal Academy Summer Exhibition, now on at Burlington House.*



# NELSON'S COLUMN

## THREAT TO THEATRES



LUCY BAKER

*Good programming and a friendly ambience have won local support for the Hackney Empire, but long-term funding is needed to save Britain's theatre heritage from decay, believes the Theatres Trust.*

London has the biggest and richest concentration of theatres, working all year round, of any city in the world. They are one of the capital's biggest tourist attractions. But, like theatres in other British towns, many of them are in danger. The threat comes not, as in the recent past, from developers coveting prime real estate but from decay and lack of maintenance.

A survey carried out for the Department of National Heritage by the Theatres Trust showed that, of a sample of 96 non-commercial theatres around Britain, two in five give cause for concern because of the state of their buildings, fittings or stage facilities. Few have planned programmes of preventive maintenance or regular inspections of the fabric.

This is especially worrying, says Theatres Trust director John Earl, because many theatres are either owned by or depend on funding from local authorities. Central government's stringent control on council expenditure puts this discretionary spending at risk. The trust proposes that Britain's non-commercial theatres, like its churches, should be surveyed by professionals every four years. This would provide the basis for planned maintenance, backed by endowment funds, and would break the present vicious circle in which spending of a big capital sum to put right years of neglect is followed by further years of inadequate maintenance.

Announcement of the survey's conclusions brought publicity for an organisation whose activities are not widely known. It is a statutory body operating under the Theatres Trust Act, 1976, and although its trustees

and chairman are chosen by a government minister it has freedom to act independently. The transfer by an expiring Greater London Council of the freeholds of the Lyric, the Garrick and the Lyceum brought extra income to underpin that independence.

It was the 1960s-1970s property boom, when theatre sites became more valuable than the buildings on them, that brought the trust into existence. Of 1,000 theatres working in 1914, fewer than 200 survived into 1980, most having fallen victim to redevelopment schemes. The tide began to turn in the 1970s as more people realised what was being destroyed. Earl remembers the shock felt by those who saw ball-and-chain at work on the coloured faience interior of the Granville, in Walham Green: "It was like someone attacking a Fabergé Easter egg with a hammer."

The threat from developers, most keenly felt in London, led to the formation of the Save London Theatres campaign and then, through the efforts of Conservative MP Sir David Crouch and arts minister Hugh Jenkins (now Lord Jenkins of Putney), the passage of the Bill creating the trust.

The trust's objectives are, according to the statute, simply "the better protection of theatres for the benefit of the nation". Its powers are mainly to inform and persuade, but it also has a planning role. Local authorities must refer to the trust any planning application affecting a theatre, and, because theatres form a separate land-use category, any change from theatre to other use requires planning consent. This can be crucial because certain alterations may be fatal. A council may

think that by protecting a Victorian theatre's rich gilt and scarlet decoration it has safeguarded it; but if it lets the owner put in a flat, concrete floor, the sightlines are destroyed, and the cost of restoration rules out future use as a theatre. The trust's strategy is to keep the theatrical option open.

The theatres cause has chalked up some notable successes: new theatres, such as the Swan, at Stratford, the Kilburn Tricycle and, most recently, the West Yorkshire Playhouse, in Leeds; rebirths such as the Wakefield Opera House and the Blackpool Grand. But there are many more on the "intensive-care" list—Margate's Theatre Royal, Cardiff's little-known Prince of Wales, Wilton's Music Hall, in Wapping, and Normansfield, a splendid Victorian theatre inside a National Health hospital.

Money spent on theatres is not for the benefit only of a narrow cultural élite; the benefits are much wider, says John Earl. "A dead theatre in a dead town centre is a symbol of decline. A lively theatre is often a sign that the downward trend has been reversed." He cites the Theatre Royal, Portsmouth. Though the auditorium still awaits restoration, it has been revitalised by refurbishment of the façade and the opening of a lively bar-café. The Winter Gardens, at Morecambe, is still on the critical list. It is so prominent a feature of this struggling seaside town, says Earl, that either its reopening will mark the town's renaissance or its demolition will indicate that the resort has gone into an irreversible decline.

The Hackney Empire, hanging on by the skin of its teeth, is appreciated by the people of a deprived, multi-racial district who are attracted by the welcoming, unsnobbish ambience and imaginative programming. "A theatre that's clearly alive can make an otherwise neglected area feel approachable; restaurants open or do better; the cab trade improves; people find reasons for keeping shops open later; policing becomes easier. All these things have money's worth, but are never recognised in cultural budgets."

That is why the Theatres Trust wants—probably on the back of the new National Lottery—a system of publicly funded endowments to maintain theatre buildings, separately administered and perhaps backed by freehold ownership. This would rid theatre folk of the burden of worrying about life-expired electrics and dry rot, and leave them free to get on with their real business: putting on the play.

TONY ALDOUS



Celtic Point Old English Queens Kings Husk Hour Glass Kings Honey Suckle Victoria Coburg Kings

Fiddle & Thread Teardrop

Fiddle Thread & Shell

Fiddle & Shell

Fiddle Thread & Husk

Grecian

Lily

Fiddle

Fiddle & Thread

Bead

Old English Thread & Shell

Old English Thread Teardrop

Old English Thread

Rat Tail

Feather Edge

Pierced Vine

Louis XIV

Charles II Laceback

Louis XVI

Irish Bright Cut

When in London do please visit us so that we can show you one of the largest selections of fine antique and modern cutlery sets in the country. We also specialise in finding missing items, serving pieces and knives to match most patterns. We will gladly send you a price list of sets currently in stock on request.

*Silversmiths*

**BRUFORD AND HEMING LTD**

*& Jewellers*

We have been trading from this address since 1858.

28 Conduit Street, London W1R 9TA

Tel: 071-629 4289. Fax: 071-493 5879

THE BRITISH ANTIQUE DEALERS ASSOCIATION

**THE ILLUSTRATED LONDON NEWS**

brings you

**GREAT TRIUMPHS AND DISASTERS OF VICTORIAN BRITAIN**

including

**THE TAY BRIDGE DISASTER**

**THE BUILDING OF THE CRYSTAL PALACE**


**THE OPENING OF THE LONDON UNDERGROUND**

**THE 1892 CHOLERA EPIDEMIC**

See the original *Illustrated London News* engravings of these and other extraordinary events in a new book **Victorian Science and Engineering** by Kenneth Chew and Anthony Wilson (£12.99; Alan Sutton Publishing). Over 100 illustrations.

Available from all bookshops or direct from the address below (postage and packing free):

ALAN SUTTON PUBLISHING, PHOENIX MILL, FAR THRUPP, STROUD, GLOS. GL5 2BU. TELEPHONE 0453 731114.



**One day you may need a friend.**

We'd all like to imagine that in old age we'll enjoy a comfortable retirement in the company of friends and loved ones.

However, for many the reality can often be very different.

The Friends of the Elderly are dedicated to providing permanent homes, companionship and lifetime care for many elderly people, from professional backgrounds.

One day you may need the help of a friend, so please lend us your support now. To make a donation or find out more call 071 730 8263 or return the coupon.

To: The General Secretary, Friends of the Elderly, 42 Ebury Street, London SW1W 0LZ.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

POSTCODE \_\_\_\_\_ Registered charity: 226064.

**GIVE YOUR SUPPORT TO FRIENDS OF THE ELDERLY**

FRIENDS OF THE ELDERLY



# NELSON'S COLUMN

## BEST OF BRITISH FOOD



*London is fortunate still to harbour some fine fishmongers. Blagden offers customers an inviting window display with turbot and fresh Salcombe crabs.*

In addition to its cosmopolitan array of food shops from around the world, London provides a truly capital selection of specialists in British foods. The Londoner pondering what to buy for dinner can choose from a number of venerable establishments and some more recent arrivals that bring an imaginative flair and verve to the food-shop tradition.

The old-fashioned grocery is epitomised by Randall & Aubin at 16 Brewer Street, W1 (071-437 3507), a much-loved Soho institution established more than 100 years ago that is used as a corner shop by local customers. Stepping inside the store you are irresistibly reminded of a domestic Dutch interior painting—cream tiled walls, baskets of duck and goose eggs and, in the butcher's section, feathered gamebirds and poultry suspended from large hooks alongside furred rabbits and hares. Among its specialities are delicious home-cooked ham on the bone, roast beef and pork, and English bacon bought whole then de-boned and sliced on a traditional machine to the thickness required.

Of course, London's most famous grocer continues in its splendour. The magnificent, tiled food halls at Harrods in Knightsbridge, SW1 (071-730 1234) offers a huge range of foodstuffs. Among this cornucopia look out for the expensive but exquisite hand-made chocolates by Gerard Ronay, created in the French tradition but with such English variations as gooseberry and tea, and rich Rocombe Farm ice-cream made on a small Devon farm from organic Jersey full-cream milk. Fortnum & Mason at 181

Piccadilly, W1 (071-734 8040) flourishes in rococo pomp, continuing its 286-year tradition of supplying fine groceries, including an excellent selection of own-blended teas, from wild strawberry to large-leaved Oolong.

The butcher's C. Lidgate of 110 Holland Park Avenue, W11 (071-727 8243) is a family business established since 1850 and offering an impressive choice of high-quality, naturally-grown-and-fed meat, including organic produce from Prince Charles's estate at Highgrove, Scottish beef, Norfolk pork, West Country lamb, a huge variety of game, and flavourful, black-feathered turkeys at Christmas. Hams are cooked on the premises—honey roast and oak smoked—while the windows contain a mouth-watering selection of golden-brown, award-winning, home-made steak-and-

kidney and other pies. Customers queue patiently in front of the tempting counter display, while straw-hatted butchers bustle to serve them, at the same time offering advice and suggestions for cooking.

Simply Sausages at Harts Corner, 341 Central Markets, Farringdon Street, EC1 (071-329 3227) and 93 Berwick Street, W1 (071-287 3482) has taken the humble butcher's sausage, much debased in recent rusk-filled incarnations, and restored it to tasty, meat-filled glory. Here you find a splendid selection of sausages made on the Berwick Street premises with fresh meats brought in daily from Smithfield market. The results dangle plumply in the windows, from the sage-flecked Lincolnshire to the fiery red Lucifer sausages. More than 30 varieties are offered with seasonal specialities, including pork and red cabbage or chestnut in the winter months and delicate chicken and asparagus sausages in the summer.

Good fishmongers are on the decline, but London is fortunate still to harbour several fine ones. One of the most venerable is Ashdown at 23 Leadenhall Market, EC3 (071-626 0178) in the bustling heart of the City. Its slogan in the 1920s was "Where Men Buy Fish", derived from the time when be-suited City gentlemen would visit Ashdown's to purchase parcels of its famous smoked salmon. Run with great enthusiasm by Old Etonian Captain Blackett, it is the place to go to for quality wild Scottish salmon, fresh oysters and lobsters stored in the tanks below and for knowledgeable, helpful service. In central London, Blagden at 65 Paddington Street, W1 (071-935 8321) continues to offer its customers an inviting window display and such delights from the seaside as turbot,

*Simply Sausages, right, has taken the humble banger and restored it to its traditional state of meat-filled glory.*



CHRIS WINNOR





CHRIS WINDSOR

samphire and freshly-dressed Salcombe crabs.

British baking has undergone a renaissance thanks to Sally Clarke's trend-setting bread-making. In Clarke's at 122 Kensington Church Street, W8 (071-229 2190), an elegantly rustic food shop next to her acclaimed restaurant, she sells an assortment of fine-textured loaves, from poppy-seeded rye to large sheaf-shaped corn loaves. Seasonal touches, such as a basket of exquisite, evenly-shaped asparagus, evoke the spirit of Elizabeth David's cookbooks. For more homely fare there is Justin de Blank Hygienic Bakery at 46 Walton Street, SW3 (071-589 4734), which has a distinctly tuck-shop air, selling tea-time staples: scones, jam doughnuts and flapjacks.

For a taste of British farmhouse cheeses at their best you can do no better than step inside the cool premises of Neal's Yard Dairy at 17 Shorts Gardens, WC2 (071-379 7646). Its pioneering work in finding and supporting traditionally-made British farm cheeses is reflected in its stock: huge muslin-wrapped Cheddars each with a hand-written date-label, pillars of tall, cream-coloured Kirkham's Lancashire and stacks of orange-wax-covered Coolea from Ireland. Staff are knowledgeable and helpful and customers are encouraged to taste before buying, as farm cheeses vary constantly. A true dairy shop, it also sells bowls of tangy, white goat's curd, thick yoghurt, *fromage frais* and a delightful medley of Mr Haw's fruit "cheeses", concentrated jams ranging from medlar to gooseberry. Established since 1797, Paxton & Whitfield of 93 Jermyn Street, SW1 (071-930 0259) is a grand old name in cheese-selling and particularly famous for fine Stilton. A final indulgence would be a visit to Charbonnel Et Walker at 28 Old Bond Street, W1 (071-491 0939), makers of traditional English chocolates with such fillings as rose and violet creams.

JENNY LINFORD

*Old-fashioned grocery is epitomised by Randall & Aubin in Soho. The tiled interior of the shop resembles an old Dutch painting.*

*Cromwell*

OLIVER CROMWELL

## OCCASIONALLY EVEN WE GET THE ODD TOUGH CUSTOMER.

While Oliver Cromwell wasn't exactly too popular amongst the monarchy, he was treated like royalty at Child & Co. As was each and every one of our clients. Today, the case is no different. Clients new and old, receive our total dedication to the highest standard of personal banking. After 400 years we believe it's still a tradition worth preserving. You can call Stephen Venables in confidence on 071-353 9865.



*Child & Co.*  
BANKERS

THE ROYAL BANK OF SCOTLAND plc INCORPORATING CHILD & CO., BANKERS,  
1 FLEET STREET, LONDON EC4Y 1BD. THE ROYAL BANK OF SCOTLAND plc  
IS REGISTERED IN SCOTLAND NO. 90312. REGISTERED OFFICE:  
36 ST. ANDREW SQUARE, EDINBURGH EH2 2YB.





# PALACE OPENS ITS DOORS



*BUCKINGHAM PALACE WAS ORIGINALLY  
THREE-SIDED, FRONTED BY THE MARBLE ARCH, AS  
IN THE 1846 PAINTING BY JOSEPH NASH,  
ABOVE. LATER THE EAST FRONT WAS BUILT, WHICH  
IN ITS PRESENT FORM GIVES NO CLUE TO  
THE TREASURES WITHIN. JAMES BISHOP RECOUNTS  
THE HISTORY OF THE PALACE AND  
DESCRIBES THE ROOMS WE ARE ABOUT TO SEE.*







**E**veryone knows what the front of Buckingham Palace looks like. Its façade must be among the best known buildings in the world. It is also, except when enlivened by changing guards or members of the royal family waving prettily from the balcony, among the dulllest. It was a late and rather listless addition to the palace, and gives no hint of the splendours that lie within and behind it. Apart from members of the royal family and their courtiers, only guests to banquets, lunches, garden parties and other functions, people receiving honours, and those on royal business of some kind have had glimpses of the magnificent state rooms and the treasures they contain. Now, thanks to the fire at Windsor Castle, we all have a chance to see inside, and help pay for the repairs to the castle with our entrance fees.

Paying visitors will not be going in through the main gates but by the side entrance in Buckingham Gate, known as the Ambassadors' Entrance. As they pass through to the side of the Grand Entrance a glance to the right across the quadrangle will show how uneasily the east front sits as a fourth wing to the three-sided building designed by John Nash. Originally the side facing the Mall was fronted by the Marble Arch, but in 1850 this was removed to its present site and replaced by Edward Blore's east front, following a complaint by Queen Victoria to Sir Robert Peel about "the total want of accommodation for our little family which is fast growing up." In 1813 Blore's front, made of crumbly Caen stone, was replaced by Aston Webb's Portland stone façade, which is what we see today.

Queen Victoria was the first monarch to establish herself permanently in the palace. The land on which it is built first came under the Crown in the 1530s by

the dissolution of the monasteries, but during the next century most of it was sold off. Only 4 acres were retained, on which King James I established his mulberry garden. At that time the surrounding area was virtually all meadow, with a track across what is now Green Park and a stream, the Tyburn, crossed by a bridge near the palace site (the Tyburn still flows today beneath the east front).

King James's mulberry project, which aimed at developing a profitable farm of silkworms, was not a success, but the 4-acre site was retained. As the trees grew it became first an attractive spot for Londoners seeking shade on summer evenings and later an outdoor stew, visited in 1668 by Samuel Pepys, who found it a very silly place, with little company, "and then a rascally, whoring, roguing sort of people, only a wilderness here, that is somewhat pretty, but rude." Subsequently the 4 acres were leased to the Duke of Buckingham as part of the land on which he built Buckingham House. In 1762 the duke's natural son, Sir Charles Sheffield, sold the property for £28,000 to King George III, who wanted it as a dower house for Queen Charlotte. After the queen's death her son, King George IV, concluded that Carlton House was not grand enough and decided that a new palace would be built on the site of Buckingham House. He also determined that the architect would be Nash.

Parliament authorised the spending of up to £200,000, which it assumed was for repairs and improvements to the existing house. Nash, following the king's instructions, planned something altogether more significant and costly. The shell of the earlier building was retained but enlarged and much elaborated upon, with the finest marble, ironwork and other materials, the old brick exterior being replaced with Bath stone. The project ran into constant criticism from MPs as the costs increased (the Duke of Wellington, when prime minister, declaring that he was damned if he would authorise any additional expense). The delays were such that neither King George IV nor King William IV was able to move in. Nash was sacked and Blore appointed to finish the project, which was not done until 1837, when the final cost was assessed at £719,000.

The interior of the palace that visitors will see is largely the work and inspiration of Nash and his royal patron, George IV. Though there are some 600 rooms (the palace is a working office and administrative centre as well as a royal home and the focus of serious state occasions, pomp, ceremony and exquisite entertainment), the visitor will see only about 20, including ante-rooms and

NASH'S GRAND  
STAIRCASE, WHICH RETAINS  
ITS GLORY TODAY,  
PORTRAYED, LEFT, DURING  
ONE OF QUEEN  
VICTORIA'S STATE BALLS.





staircases, but they are undoubtedly the most splendid in the house and the ones which justify its reputation as a palace fit for a king or queen, head of the Commonwealth and defender of the Faith.

Starting at the Grand Entrance (which is inside the quadrangle and not visible from outside the palace, though many will have seen photographs and television pictures of the Queen greeting state visitors there), we shall have to make our way up to the first floor, where most of the state rooms are located. This will be done by walking up the Grand Staircase, which is really even nobler than its name suggests, being wonderfully proportioned and made of the finest Regency ironwork (the balustrade, by Samuel Parker, cost £3,900 in 1828). The stairs have an elegant divide half-way up and are set under a dome that lights Chinese porcelain vases, a sculpture by R. J. Wyatt and several fine portraits, including one of William IV by Thomas Lawrence and others of Queen Charlotte and George III by William Beechey.

The first state room is known as the Green Drawing Room. It takes its name from the colouring of the brocade on the walls and the silk upholstery of the chairs. The room lies in the centre of the building, some of its windows opening out to the balcony above the Grand Entrance. Mirrored doors at the far end lead to the Throne Room, which has a fine ornamented ceiling above four friezes of the Wars of the Roses designed by Thomas Stoppard. The two thrones, which have *Honi Soit Qui Mal Y Pense* embroidered on their backs and are set on a low platform, were used in the coronation ceremony. There is also a Council Chair, one of a pair made for Carlton House in George IV's reign.

Another mirrored door leads to the Picture Gallery, which forms the spine of the building off which most of the state rooms open, and which is therefore bound to form the centre-piece of any tour of the palace. Many of the treasures of the Royal Collection are hung here—a dazzling array of paintings by Van Dyck, Rembrandt, Hals, Cuijp, Reni, Rubens, Claude, Leonardo and many others. Normally included is Vermeer's *A Lady at the Virginals*, but this is currently on display in the Queen's Gallery exhibition. There is in fact a fairly constant flow of paintings in and out of the gallery, as many go on loan to special exhibitions, both here and abroad, and others are brought in to fill the vacant spaces. The opening exhibition in the National Gallery's Sainsbury Wing drew on 96 paintings from the collection, and there are invariably what may be described as "in-house" exhibitions at the Queen's Gallery in Buckingham

Palace and at the galleries at Windsor Castle and Holyroodhouse.

The Picture Gallery merges into a lobby and then into the Silk Tapestry Room, which has more important pictures, as has the East Gallery beyond it. Visitors will pass through the Cross Gallery into the West Gallery and will then be steered into the State Dining Room, which is generally used for formal meals that are not big enough to be classified as state banquets (normally held in the Ballroom, which was designed by James Pennethorne and added to the palace at Queen Victoria's request in 1853). The Dining Room is dominated by a portrait of King George IV in garter robes, once confidently attributed to Thomas Lawrence but now more cautiously suggested to have come from his studio.

At the other end of the Dining Room lies the Blue Drawing Room which, like the Dining Room and the others in this sequence, overlooks the gardens. It is one of the most striking of the state rooms, clearly retaining its Nash origins, with a richly carved ceiling supported by columns of scagliola which were once painted pink but are now onyx. The room's blue is provided by delicate shades on walls and upholstery, set off by deeper-blue Sevres porcelain vases. Another feature in this room is the "Table of the Grand Commanders", of Sevres porcelain with ormolu mounts, made for Napoleon in 1812. The top depicts the head of Alexander surrounded by 12 other great commanders, including Caesar, Hannibal, Pericles and Augustus. On the walls are state portraits of King George V and Queen Mary, and on the floor a fine Axminster carpet. Like those in the other state rooms, however, the carpet will be removed, or covered, before the public comes in. None would survive the scuffing of several hundred thousand pairs of feet.

Next comes the Music Room, which has a great bay of five large windows overlooking the gardens. In this room guests are assembled for presentation to the royal party before a banquet or state dinner. The colouring is mainly ivory and gold, with scagliola columns in deep blue, in imitation of lapis lazuli. From the dome and the half-dome over the bay windows hang huge chandeliers, generally considered to be the finest in the palace. It was in this room, too, that Prince William was christened in 1862.

The room beyond is the White Drawing Room, where the royal party usually assembles before banquets and from which it processes through the other rooms into the Dining Room or Ballroom. The Queen and other members of

the royal party enter the room from behind a mirror which swings open from the Royal Closet. Below the highly ornamented ceiling are allegorical reliefs by William Pitts depicting the Origin and Progress of Pleasure in 12 panels, starting with "Love awakening the Soul to Pleasure" and passing by way of Music, Dance, Masquerade and Drama to "The Struggle for the Laurel" and, at last, "The Laurel Obtained".

An ante-room leads out of the White Drawing Room to the Ministers' Staircase, at the top of which stands a magnificent barograph clock in mahogany and gilt bronze, made for George III in 1765

by Alexander Cumming, for which he was paid £1,178 plus £150 a year to keep it in good order. There are, as the visitor will have spotted by now, magnificent clocks—often more than one—in all the state rooms, and quite probably in every room in the palace. If monarchs have a ruler, it is Time.

Back on the ground floor visitors will go along the Marble Hall, which has many fine sculptures, including three by Canova, and into the Bow Room, which lies in the centre of the Grand Hall. It was once known as the Bow Library, or 1853 Room (after the date of its ceiling). The Bow Room is well known to garden

party guests who pass through its glass doors on to the terrace and the gardens beyond. The gardens, the largest private gardens in London—nearly 40 acres of them—were landscaped by William Townsend Aiton, and are pleasantly informal, with sweeping lawns and a lake of some 4 acres on which a flock of pink flamingos have established themselves. There is an exit at Grosvenor Gate, via a path that skirts the left side of the garden, which will give us a chance to see something of the gardens, and perhaps even the one mulberry tree that survives from King James's enterprise in the early 17th century. □

THE BLUE DRAWING ROOM,  
ABOVE, NAMED AFTER  
THE COLOUR OF ITS WALLS,  
CHAIRS AND VASES,  
IS AMONG THE GRANDEST  
OF THE APARTMENTS.





# INSIDE THE STATE ROOMS

A GUIDE TO A TOUR OF THE PALACE



9 Blue Drawing Room, which overlooks the gardens, is one of the most striking state apartments, clearly retaining its John Nash origins.



10 Music Room, with its bay of five windows overlooking the gardens, where guests assemble before state dinners and other functions.



11 White Drawing Room, which connects the royal family's private apartments with the state rooms.

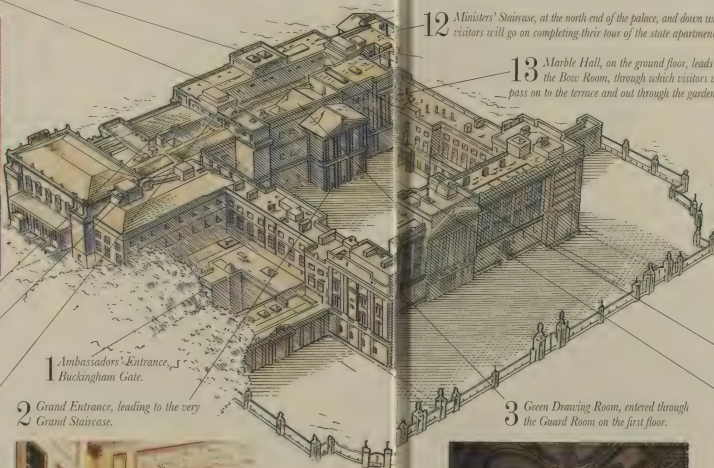


8 State Dining Room, used for formal lunches, dinners and other occasions that do not qualify as state banquets.

7 East Gallery, once known as the Promenade Gallery, leads to the Ballroom, and via the Cross Gallery to the West Gallery.

6 Silk Tapestry Room, named from four 17th-century panels of Italian medallions, serves as an ante-room connecting the Picture Gallery with the East Gallery and also contains some important paintings.

Buckingham Palace will be open to the public this year from Saturday August 7 until Thursday September 30, seven days a week, from 9.30am until 5.30pm (last admission 4.30pm). Admission charges will be £8 (adult), £5.50 (over 60s) and £4 (under 17s). There will be no advance booking, but tickets will be sold on a day-by-day first-come, first-served basis from a booth in the Mall. Tickets will be sold from 9am and will give a specific time for entry that day (no advance booking for subsequent days). Visitors joining the queue will be advised if they are too late. Photography is not allowed in the palace or the gardens, so visitors are asked not to bring cameras or, for security reasons, any bags other than handbags.



1 Ambassadors' Entrance, Buckingham Gate.

2 Grand Entrance, leading to the very Grand Staircase.

12 Ministers' Staircase, at the north end of the palace, and down which visitors will go on completing their tour of the state apartments.

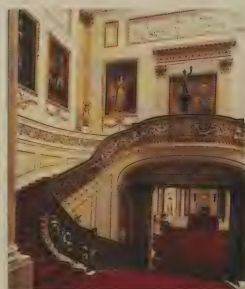
13 Marble Hall, on the ground floor, leads to the Ball Room, through which visitors will pass on to the terrace and out through the garden.

3 Green Drawing Room, entered through the Guard Room on the first floor.



5 Picture Gallery, 155 feet long. The paintings, all of them masterpieces, are frequently out on loan or on display elsewhere, but the gallery is kept full.

4 Throne Room, with the throne chairs of the Queen and Duke of Edinburgh. Friezes depict scenes from the Wars of the Roses, and the ceiling includes 28 royal shields.



THE CARPETS OF AN



PHOTOGRAPHS BY THE BIRMINGHAM HERALD, N. WATKINS





# ANNUS HORRIBILIS



As the Queen told a 40th anniversary lunch at Guildhall, right, 1992 had been a punishing year for the royal family. Fire, above, had severely damaged Windsor Castle, the marriages of three of her children appeared at an end, and she had agreed to financial sacrifices. Alan Hamilton reports.

Not since the abdication crisis of 1936 has the monarchy been buffeted by such storms as have assailed it this past year. Long after the present reign is ended, history will remember what, in a memorable phrase, the Queen described as her *annus horribilis*. Yet, even when she said it, the worst was yet to come.

The timing of her remarkable public declaration that all was not well with her world was nothing if not theatrical. It was delivered at a lunch given in her honour, at the end of her 40th-

anniversary year, by the Lord Mayor of London in the splendid setting of Guildhall, with the Prime Minister, the leader of the opposition and many other public figures in the audience. They were prepared for platitudes; they received a bombshell.

As though yet more dramatic effect were needed, the Queen spoke in a voice reduced to a husky croak by a bad cold, exacerbated by her visit four days earlier to the smouldering ruins of part of her Windsor Castle home. In a brief address of rare candour she admitted that the monarchy was not above reproach, that all institutions were healthier for being occasionally

GLENN HARVEY

TIM GRAHAM





In October the Queen attended *The Great Event*, a pageant held at Earls Court, above, in celebration of British achievements during her 40-year-reign. Happy moments for the Yorks: the Duke and Duchess at the 1992 Windsor Horse Show, below, with Princesses Beatrice and Eugenie, who were bridesmaids at a friend's April wedding, below right. Later that month the Duke took command of the mine-hunter *HMS Cottlesmore*, below far right.

examined and questioned, but that she would appreciate it if the criticism were less savage and more constructive. The Queen admitted: "1992 is not a year I shall look back on with undiluted pleasure. In the words of one of my more sympathetic correspondents, it has turned out to be an *annus horribilis*."

She did not elaborate, but the catalogue of woe was already thick. Her only daughter, the

Princess Royal, had divorced after two years' separation from Captain Mark Phillips. Andrew Morton had published his best-selling *Diana: Her True Story*, offering a startling insight into the marriage sham of the Prince and Princess of Wales. Tapes of an intimate telephone conversation alleged to have taken place between the Princess and her friend James Gilbey came to light, swiftly followed by another taped

call of intimacies said to be between the Prince and his friend Mrs Camilla Parker Bowles. An official visit by the Prince and Princess to Korea in November was portrayed at home as a disaster, since the couple seemed unable to look at each other, or indeed to display any mutual warmth at all.

The Duke and Duchess of York had separated, and highly compromising photographs of

ANWAR HUSSEIN







PHOTOGRAPHERS INTERNATIONAL

the Duchess, topless and in the company of her children and her American "financial adviser", John Bryan, burst from the front page of the *Daily Mirror*. In books and in the press there was an increasing interest in the Queen's private wealth, and a gathering opinion that she should no longer be the only citizen of the United Kingdom to be exempt from the burden of taxation.

Coming on top of so many family misfortunes, the fire at Windsor was the last straw for the Queen, a bitter and particularly personal blow that struck on November 20, the day of her 45th wedding anniversary. Two hundred fire-fighters and 35 appliances fought the blaze which, the subsequent inquiry reported, began in the private chapel in a corner of the castle's Upper Quadrangle when a spotlight overheated and set fire to a curtain.

The fire-fighters mounted an impressive and effective defence, containing the blaze within one relatively small section of what is still the world's largest inhabited castle. The Queen's private apartments were saved, but the splendid St George's Hall, scene of many state banquets, was

reduced to a shell, as were several other private and public apartments. Apart from the chapel's Victorian organ, Sir William Beechey's equestrian portrait of King George III, a sideboard, a carpet and a few pieces of porcelain, the contents, including much priceless art and furniture from the Royal Collection, were rescued intact. Much had already been moved while a renovation programme was under way, and as soon as the fire broke out the remaining pieces were moved to safety in a commendably speedy and efficient operation by the castle's own volunteer salvage corps, enthusiastically assisted by the Duke of York.

The fire, in a curious way, brought the whole question of the Queen's tax position to a head. The flames were barely doused when government ministers leapt to their feet to declare that the entire cost of reconstruction, then thought to be about £60 million but in fact more likely to be between £30 million and £40 million, would be borne by the taxpayer.

It was not to be. The taxpayer balked. Windsor Castle is a heritage building owned by the state

as a national and public asset, but the taxpayer had formed the view, albeit wrongly, that because she lived there at weekends it must be the Queen's private property and that she should at least make a contribution towards its reconstruction.

The Queen can frequently be more astute, and is certainly far more politically experienced, than most of her ministers. Early in 1992, sensing a slight shift in the

*The Prince and Princess of Wales made the first official royal visit to Korea last November. Two children in national dress greeted them during a welcoming ceremony at Seoul airport, above. Back home, the visit fuelled media speculation about the state of the royal couple's marriage. General coverage of the tour, epitomised by the picture below, tended to concentrate on the fact that the couple seemed unable to look at each other or show mutual warmth.*



FINCHAM

PHOTOGRAPHS BY FINCHAM AND PHOTOGRAPHERS INTERNATIONAL





JANE FINCH PHOTOGRAPHERS INTERNATIONAL



LIONEL CUPPER ULI SHIP PRESS

wind of the nation's perception of the Crown, she had initiated discreet discussions with the Treasury on an end to her tax exemption, which had existed since 1937 when her father made a deal with the Conservative-dominated coalition government of Stanley Baldwin.

Two days after her *annus horribilis* speech, Buckingham Palace announced that the monarch would once again pay taxes. When the arrangements were subsequently made known in more detail—and the Palace was uncharacteristically frank on the whole issue, even arranging a press conference chaired by Lord Airlie, the Lord Chamberlain—two significant factors emerged.

Perhaps from a sense of guilt at their sometimes unregal behaviour, the Queen volunteered to take all members of her family, with the exception of herself, the Duke of Edinburgh and the Queen Mother, off the publicly-funded Civil List and to pay the working expenses of their public duties from her own resources. In return, she won a single important concession: any property passed on directly from sovereign to heir would be free of inheritance tax, the impost that has done more than any other over the years to cripple and break up the great old landed estates of Britain. Essentially, the concession means that her private estates of Sandringham and Balmoral are safe for succeeding generations. The Government accepted her point that under inheritance tax the private properties of the Crown could in a very few generations be whittled away to nothing.

Even then, the Queen clearly felt that public opinion on the question of paying for the Windsor restoration was not fully assuaged. In the spring she announced that for a brief eight weeks during the next five summers, while she and her family were ensconced 500 miles away at Balmoral, Buckingham Palace would be opened to the public for the first time in more than

*Once the tissue of pretence about the state of their marriage was shed, both the Prince and Princess of Wales seemed the better for it.*

*Without the partner whose glamour stole his thunder, Charles could concentrate on rural and environmental issues. During a visit to Mexico in February he tried ploughing with oxen at the village of San Isidro Monjas, top left, and had a close look, left, at the cochineal beetles reared on Mexico's large cactus plants.*





200 years. The hefty £8 entrance charge, which will fund a large proportion of the repair work at Windsor, was no deterrent; the palace telephones virtually melted with demands for advance bookings, and the hitherto unseen state apartments seem likely to become the hottest tourist property in London.

Fires, taxes and shocking disclosures in the tabloid press dulled the shine of the Queen's

40th-anniversary year, a celebration that had never really taken off in the first place. But the most significant turn of events occurred barely two weeks after the Guildhall speech, and the echo of its far-reaching implications was diminished only by the fact that it had been hinted at and heralded by the popular press for months.

Prime Minister John Major stood up before a hushed House

of Commons on December 9 and in flat, unemotional tones announced that the Prince and Princess of Wales were to separate. There were no plans for divorce, he said, adding the curious coda that there were no reasons why the Princess should not in due course become queen.

While the couple remained merely separated, he was constitutionally correct. However, the announcement immediately

*Prince Charles immersed himself in work. He narrated (in both English and Gaelic) a 30-minute film based on The Old Man of Lochnagar, above, the story he wrote 24 years ago to amuse his two younger brothers. Overseas trips like the one-day visit to British troops in Bosnia in March, below left, or that to Poland two months later where he met President Lech Walesa, below, projected a more earnest image than those undertaken with his wife.*

TIM GRAHAM







*The Princess lavishes much time and affection on her growing sons.*

*In April she spent a day with Princes Harry, below, and William at a leisure park. After Christmas apart (which the boys spent with their father at Sandringham), she took them to the Caribbean island of Nevis, below right, for a New Year break. An*

*Easter-holiday visit to the Austrian ski resort of Lech, below far right, was marred by the intrusive behaviour of persistent photographers.*

provoked a far-reaching debate on the respective futures of the Prince and Princess. The notion of a separate and unloving couple riding in their separate coaches to the coronation was regarded as improbable and undesirable. But the possible crowning of a divorced king threw up the matter of his future position as head of the Church of England, which does not fully condone divorce and subsequent

remarriage. The very position of the Church of England as the established denomination of England was put in some doubt.

Having shed the tissue of pretence over their empty marriage, the Prince and Princess seemed in many ways the better for it. The Prince visited British troops serving with the United Nations in Bosnia, and undertook solo official visits to Mexico and Poland. Without the partner

whose glamour constantly stole his thunder he seemed much more at ease, concentrating on the environmental and youth-employment issues that are his current crusades. But the crowds were smaller and the overseas visits altogether more earnest and workmanlike. Given his new personal circumstances, however, commentators continued to nibble at the nagging question not of the Prince's ultimate

ANWAR HUSSEIN

GLENN HARVEY







ANWAR HUSSEIN

JIM GRAHAM

fitness for kingship but of whether his long-term commitment to the role was as strong as it had been in the past.

JIM GRAHAM

To be fair, the Prince himself gave no hint to the contrary, and in an interview in a new book by Lady Longford he declared that the only circumstance in which he would refuse the crown was if the monarch were so heavily taxed that he could no longer have any financial independence

*In contrast to her downcast mien during the Korean tour a week earlier, the Princess of Wales appeared radiant while on a solo trip to France in November. In Paris she visited the National Academy of Music and Dance, above left, with Jack Lang, French minister of culture, and, above, attended a banquet given by the health minister. During March, in Nepal, above right, to see Red Cross projects, she received a warm welcome to Katmandu, right.*



JAYNE LINGHER/PHOTOGRAPHERS INTERNATIONAL











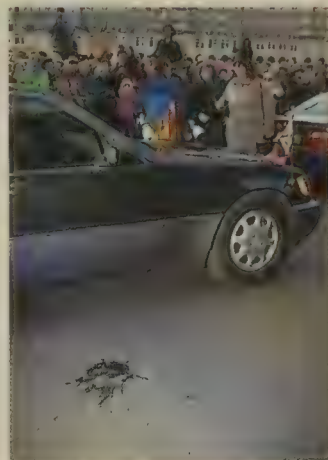
GLENN HARVEY



from the government of the day.

He immersed himself in work even more than before. He co-wrote a splendid book on the making of the garden at Highgrove, and appeared in a cartoon film version of his children's story, *The Old Man of Lochnagar*. He announced his withdrawal from top-grade polo into a less demanding league, and used the moment to sever all connection with his polo manager and father of the Duchess of York, the increasingly embarrassing Major Ronald Ferguson.

The Princess set about with renewed vigour attempting to build for herself an image and a solo career as a high-profile patron of caring charities, while lavishing as much love and affection on her two sons as their lives at boarding-school, and the demand that they spend part of each holiday with their father, would allow. She was no longer seen at traditional family gatherings, such as Christmas at Sandringham, but the Queen was careful not to exclude her from



LIONEL CHILRECAULT/SIPA PRESS

*On a state visit to reunified Germany in October the Queen was received enthusiastically at Potsdam, opposite, and at the Brandenburg Gate in Berlin, top and above left. In Dresden, however, memories of Allied bombing raids brought protests, and eggs were thrown at the royal limousine, above. In May she made a state visit to Hungary, below, where she earned a standing ovation after giving an address to parliament, below left, welcoming Hungary back into Europe.*



ANWAR HUSSEIN



PHOTOGRAPHERS INTERNATIONAL

OPPOSITE: TERRY FINCHER/PHOTOGRAPHERS INTERNATIONAL





*The Princess Royal provided one of the few brighter moments in a resolutely cheerless royal year when she married Commander Tim Lawrence in December, top and above. Tiny Gothic church, near Balmoral, was able to accommodate only 200 guests for the Church of Scotland ceremony. During the year she continued her unflinching work for the Save the Children Fund, visiting India in September, right.*



WEDDING: GUY LAWRENCE; VISIT TO INDIA: GUY LAWRENCE

formal functions. At the banquet for European heads of state attending the Edinburgh summit, two days after the separation announcement, she pointedly sat the Princess prominently at the top table.

The Princess paid a solo visit to France to attend an arts festival in Lille, and looked infinitely more relaxed than she had done in Korea only a week earlier. In March she travelled to Nepal with Lady Chalker, the Government's overseas development minister, and again seemed to revel in her new role.

She became a better public speaker, and a more substantial one. She spoke bluntly of the terrible waste of young lives caused by teenage homelessness, and at a medical conference on eating disorders in April she came as close as she has ever done to admitting that she had been a sufferer from bulimia. She took her children on holiday to the Caribbean, to a theme park in Surrey, and to the ski slopes of Austria, where she came near to having a fit fight with the intrusive Continental photographers.

Among all the dark clouds of such a horrible year there were

*In contrast to the low-key celebration of her cousin's wedding, that of Lady Helen Windsor, above, to art dealer Tim Taylor in July, 1992, was held at St George's Chapel, Windsor, amid more traditional splendour. Another joyous occasion was the long-rumoured engagement, announced in May, between the Queen's nephew Lord Linley and property heiress Serena Stanhope, below. Their wedding is expected to take place in London during the autumn.*



WEDDING: GUY LAWRENCE





The Queen Mother, above, received affectionate greetings on her 92nd birthday. In May she underwent minor throat surgery. Princess Margaret, below, left hospital after a winter bout of pneumonia. In March Prince Philip stopped off at Montserrat, above right, during a Caribbean tour. The Prince and Princess of Wales made a rare joint appearance, in Liverpool, above for right, at the commemoration of the Battle of the Atlantic in May.



occasional sunny spells. In October the Queen paid a state visit to the reunified Germany, where she was received with great warmth and curiosity, except in the city of Dresden where memories of the devastating Allied bombing raid of 1945 ensured that the welcome was a tiffed muted, and an egg was thrown. On a brief visit to Canada she called for unity in the debate on an independent Quebec; and on a state visit to Hungary in May, her first to a former Warsaw Pact nation, she attracted large and enthusiastic crowds. In an address to the Hungarian parliament she denounced communism as an evil creed, welcomed Hungary back into the European family and expressed her hope that it would soon be admitted to the European Community. She earned a standing ovation and showed, as ever, that she is a stateswoman of world class to whom few politicians can hold a candle.

Nor was her family news all bad. The Princess Royal married Commander Tim Laurence on a perishingly cold December day at Crathie Kirk, by the gates of Balmoral, the established Church of Scotland being more amenable to the remarriage of

divorce than is its English counterpart. With barely 200 in the little granite church, the contrast with her first wedding in Westminster Abbey in 1973 could not have been greater. The couple subsequently moved out of the limelight and into a relatively modest apartment in Pinlco. The Princess's remarriage made only a minor dent in her hectic schedule which had included a September visit to northern India

for the Save the Children Fund. Lady Helen Windsor, daughter of the Duke and Duchess of Kent, married her art-dealer fiancé Timothy Taylor; and Lord Linley, only son of Princess Margaret, announced his engagement to Serena Stanhope. Prince Edward, still showing no great inclination to marry, went off to help the Sultan of Brunei celebrate his silver jubilee, paying visits on the homeward

journey to New Zealand, Western Samoa and the Cook Islands, among some of the most remote outposts of the Commonwealth.

Touring the Commonwealth is still part of the royal function. The Duke of Edinburgh sailed among the Windward Islands in the Caribbean aboard the royal yacht *Britannia*, another trapping of monarchy with an uncertain future. The Ministry of Defence let it be known that the end of

her life was within sight. The ship was becoming increasingly expensive to maintain and would probably not be replaced.

Queen Elizabeth the Queen Mother continued to sail on through her 92nd birthday, a little frail but seemingly untroubled by ill-health or much else, although there was a moment's concern in May when she was whisked into hospital in Aberdeen after complaining of a

tightening in the throat. She underwent a minor operation to remove a piece of food. Her daughter Princess Margaret fared less well; with a permanently weak chest from years of smoking, she spent five days in hospital after Christmas recovering from a bout of pneumonia.

At the end of a punishing year in which the Queen has witnessed the effective end of her marriages of three of her four

children, has watched her home burn down, has surrendered to the rapacious clutches of the taxman and has faced a mounting barrage of questioning over the long-term value of hereditary monarchy, she herself has come through a little bloody, but essentially unbowed, her own personal standing still exceptionally high, and the institution she represents apparently secure, at least for her own lifetime. □



During a visit to the Commonwealth Institute in Kensington to open the organic chemistry exhibition in May the Queen, below, was observed to be carrying out an increasingly frantic search through her handbags for her reading glasses. After she had failed to locate them she was obliged to call upon her husband, the Duke of Edinburgh, her loyal supporter during her 40 years on the throne, to come to the microphone and deliver the seven-page speech on her behalf.





# CROWNING MOMENTS

*THE PAGEANTRY  
AND ARCAINE RITUAL  
OF THE QUEEN'S  
CORONATION IN 1953  
WERE WITNESSED  
BY ENORMOUS CROWDS  
ON LONDON'S  
STREETS AND, FOR THE  
FIRST TIME, BY  
MILLIONS WATCHING  
TELEVISION, AS  
ROBERT BLAKE RECALLS.*



*Above, the design of the invitation card for the 7,700 guests attending the service in the Abbey, by illustrator and wood-engraver Joan Hassall, exemplifies the attention to detail of all the coronation arrangements.*

*The rod with the dove, the sceptre with the cross and the royal arms are combined with arabesques of plants from Commonwealth countries—rose, thistle, leek, shamrock, maple leaf, wattle, fern, protea, lotus, cotton, jute and wheat, plus oak leaves representing all the British peoples—and below them the orb, ampulla, spoon, swords and St Edward's Crown.*

*Right, Cecil Beaton's official portrait shows the Queen in her Norman Hartnell-designed coronation dress and the robe of purple velvet.*

One aspect of the Queen's coronation that was a conspicuous success was the televising of the ceremony. It was a notable experience for the millions who saw this time-hallowed and strangely moving service. I was invited to watch it by Lord Cherwell (Professor Frederick Lindemann), who was a much older colleague in Christ Church Oxford. He was professor of experimental philosophy, an antique Oxford phrase for physics, and had been Winston Churchill's scientific adviser from 1939 to 1945 and again from 1951 to 1953. Cherwell had a fondness for gadgets. His television aerial was the first to "disfigure" (as some Christ Church dons thought) the skyline of that institution.

There had been, as I know now but

did not then, a serious discussion among those who organised the coronation. Should television filming be allowed at all in Westminster Abbey? Their advice, from the Archbishop of Canterbury and the Earl Marshal (the 16th Duke of Norfolk) downwards, was unanimously against it. This view was endorsed by the prime minister, Churchill, who informed Buckingham Palace that television would impose an extra strain on Her Majesty and would threaten the dignity of the occasion. It was said that the presence of television cameras in or anywhere near the sanctuary or the altar would be a grave impropriety. But by then there had been several months of experiment. Cameras, it was proved, could be unobtrusive, as could their













*Left, the Master of the Horse greets the Queen at the Abbey annexe as maids of honour take up the 20-foot train of her robe. Above, the Queen sits in her chair of estate. At her side are Lord Hastings with a golden spur, the Marquis of Salisbury with the Sword of State, the Mistress of the Robes, the Bishop of Durham, the Marquis of Hartington, the Groom of the Robes, the Lord Chamberlain of the Household, the Bishop of Bath and Wells, Lady Rosemary Spencer Churchill, Lady Mary Baillie-Hamilton, Lady Moyra Hamilton, Lady Jane Heathcote-Drummond-Willoughby, Lady Anne Coke, Lady Jane Vane-Tempest-Stewart, Black Rod and the Lord Mayor of London. Behind her are the Princess Royal, the Queen Mother, Princess Margaret, and the Duchess of Gloucester with her sons, Princes William and Richard.*

crews, who were ready to dress respectably—in many cases for the first time in their lives. On the strength of nine months of trials the Queen decided to overrule her advisers and permit the cameramen into the Abbey. She wished her subjects all over the Commonwealth and in the world at large “to be there”.

It was a tremendous boost for the BBC, in those days Britain’s sole television provider. There was only one channel and it was in black and white. If I hope that I never see another coronation ceremony it is simply because I wish the Queen to live at least as long as her mother. All over Britain households with television—by no means a universal boon—invited their friends and neighbours in from the cold of this grey

and windy June 2 to watch their 9-inch screens in packed rooms. Many others heard the ceremony on radio as they had done at the previous coronation.

The Queen’s decision about television reminds us of an aspect of the coronation sometimes forgotten. On most matters of state the monarch must take the “advice” of her ministers. She could refuse in theory, but not in practice, “advice” to appoint X as a field marshal or Y as ambassador in Washington. Advice from ministers is by usage “binding advice”. But the coronation ceremony, which is essentially religious, does not come within that category. Coronation is not needed for accession to the throne: this occurs automatically for the heir on the death of the reigning





*Above, the four-year-old Prince Charles stands between the Queen Mother and Princess Margaret. Despite being head of the peerage he was not made to swear the oath of homage, but he was allowed to watch 45 minutes of the ceremony from the Royal Gallery. As he arrived the choir was singing Handel's *Zadok the Priest*, and Knights of the Garter the Dukes of Wellington and of Portland, Earl Fortescue and Viscount Allendale—were raising the cloth-of-gold canopy, above right, for the anointing. For this most solemn ritual the Queen, on the ancient King Edward's Chair, wore a simple white linen garment. Far right, dressed in the colobium sindonis and the supertunica, the Queen delivers the jewelled Sovereign's Sword of 1820 to the Dean of Westminster, Dr Alan Don, who wears the cope made for King Charles II's coronation.*

monarch. A number of European monarchies have no coronation. Edward VIII was undoubtedly king until he abdicated, but he was never crowned.

The monarch has the final say about the ceremony. A male monarch cannot prevent his wife becoming queen, a title which must by law go to her, but he can decide whether she should be crowned along with him. In 1821 King George IV tried unsuccessfully to deprive his estranged wife, Queen Caroline, of her title, but he was able to prevent her from being crowned, despite her support from the London mob and her efforts to force entrance through the locked doors of Westminster Abbey.

Happily no such scandal arose or could have done so in the case of Queen



Elizabeth II. She had married Prince Philip in 1947 with the full approval of her father and mother. The wedding was one of the first occasions to introduce some colour into the leaden, monochrome post-war years, a period that badly needed a bit of sparkle. Food and petrol rationing were even more stringent than they had been during wartime, and the misery had been compounded by one of the worst winters in living memory. The marriage seemed a beacon in a gloomy, twilight world.

Five years later King George VI died in his sleep. A few people in the know had long been aware of his precarious health, but to the public his death was a shock. The Queen, as she had now become, learnt the news in Kenya, where





REYNOLDS

she was on a royal tour. She flew back as quickly as was then possible. She was soon involved in the protocol of the accession, but, even before that, she was received on landing by the prime minister and other dignitaries. The picture of the aged Churchill greeting her is one of the most famous and impressive in royal iconography.

The coronation took place 16 months after her accession, some such interval being unavoidable as the occasion needs lengthy and detailed preparation. There have been coronations in the past when the gap since the previous coronation has been so long that scarcely any living person could remember the procedure. Sixty years elapsed between the coronations of King George III and King

George IV. There was an even longer interval between those of Queen Victoria and King Edward VII. Of course, the formalities were recorded, but there is a world of difference between a written "brief" and personal experience. In the case of Queen Elizabeth II no such problem arose. The master of ceremonies at a coronation is the Earl Marshal. He holds a hereditary position which has been conjoined with the dukedom of Norfolk since the 15th century. The 16th duke had presided over the arrangements for the coronation of King George VI in 1937, and he was there in the same capacity for the king's elder daughter in 1953.

Why do we have a coronation? Why do we not copy the custom of many

other monarchies and do without a ceremony which is expensive, exhausting for the participants and legally superfluous? There are those who would answer: "Why indeed?" and who would argue that the whole thing is a piece of antiquated mummary which ought to be abolished. They might, further, maintain that the religious aspect is irrelevant today in the multi-faith or often no-faith world of modern Britain. Why should the Archbishop of Canterbury, the head of a minority religion, present the monarch to the people for their acclamation, anoint the Queen and set the crown upon her head? What has all this to do with the Duke of Norfolk, who is the premier Roman Catholic layman, and why should the affair end with









*Left, the moment of crowning, when Dr Geoffrey Fisher, Archbishop of Canterbury, places St Edward's Crown on the Queen's head. Trumpets are sounded, peers put on their coronets and caps, the congregation shouts in acclamation and a salute is fired at the Tower of London. The Queen, arrayed in the robe royal and stole royal, wears the armills and sovereign's ring and holds the rod and sceptre.*

*Above, surrounded by peers bearing the swords and regalia, the Queen on her throne accepts the homage of Prince Philip, who swears "I, Philip, Duke of Edinburgh, do become your liege man of life and limb, and of earthly worship; and faith and truth I will bear unto you, to live and die, against all manner of folks. So help me God." Then the senior peer of each degree swears his allegiance.*

"homage" being paid by the senior member of each of the five ranks of the peerage, after the royal princes and the archbishop have paid theirs?

The answer is that there is no logic in the whole business and no reason why there should be. Love of pageantry and ceremonial is a deeply ingrained streak in human nature. It is not susceptible to the Benthamite utilitarian calculus. Jeremy Bentham himself would no doubt have called it "nonsense on stilts", but he could scarcely be described as a typical Englishman. To most people the spectacle of the colour, grandeur and ritual of a ceremony with 1,000 years of antiquity behind it was both gratifying and moving. According to his biographer, the poet Walter de la Mare, a

devoted royalist, listened alone to the coronation radio commentary, which lasted for several hours. No doubt many others listened to it, though they may not have felt the need for a reverent solitude.

It is a moot point how many of the Queen's subjects appreciated the historical and symbolic nature of the ceremony. In fact the coronation divides into four successive phases. There is the Recognition, in which the monarch used to be declared to be "undoubted King [or Queen] of this realm". This formula was changed in 1937 because of the Commonwealth countries, and George VI was simply presented as "King George, your undoubted King". The Queen was similarly presented in 1953. The Recognition is of great antiquity,





*Above, to the singing of the national anthem, the Queen proceeds through the nave to the west door, wearing the Imperial State Crown and the robe of purple velvet, and holding the orb and the sceptre with the cross. She is flanked by the bishops of Durham (left) and Bath and Wells, and is followed by her maids of honour, Mistress of the Robes, Groom of the Robes and ladies of the bedchamber.*

*Right, after the two-and-a-half-hour ceremony is concluded the Queen smiles through the palm-fringed windows of the State Coach. She still holds the 17th-century sceptre with the cross, to which was added in 1910 the 530-carat First Star of Africa, cut from the Cullinan Diamond. The Second Star of Africa adorns the Imperial State Crown, made in 1837 for the coronation of Queen Victoria.*

dating back to the presentation of the monarch to the Witan, the shadowy ancestor of Parliament. Then comes the Oath, which symbolises a contract between the Queen and her peoples. That is followed by the Anointing, which represents consecration by the church. Finally there is the Homage of the Lords Spiritual and Temporal. This is a feudal survival confined to certain representatives of the House of Lords. Oddly enough, the House of Commons is not represented, though it must be doubtful whether such exclusion would survive in the next coronation.

The thought of the next coronation raises some controversial questions. It is worth reflecting on some aspects of the 1953 coronation which were criticised at

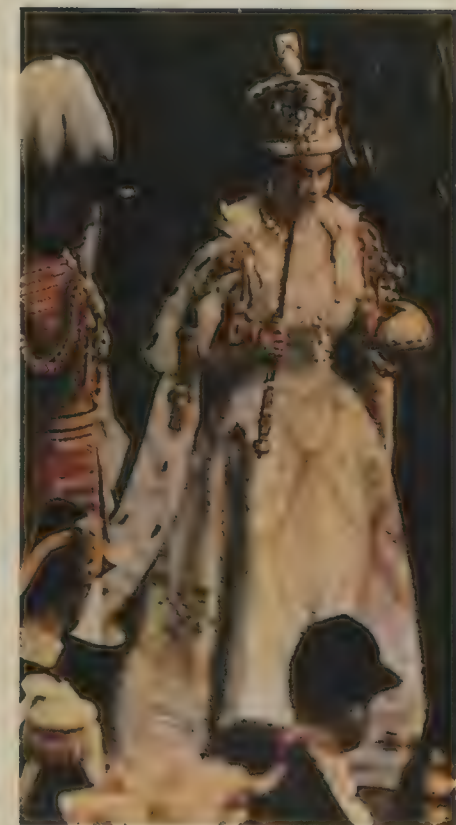
the time or soon afterwards. The Queen is Queen of several Commonwealth monarchies—Canada, Australia and New Zealand among them. In 1953 she was Queen of South Africa but she was no longer Empress of India, and South Africa departed from the Commonwealth a few years later. Although the Commonwealth monarchies are fewer than they were in 1953, the Queen also holds the almost mystical position of “Head of the Commonwealth”. Precisely what this means is far from clear. But it must mean something to the republics, like India and many of the former colonies in Africa; if not, they could easily have added formal, constitutional independence to that which they have anyway.

In 1957 John Grigg (who was then a









TOPHAM PICTURE LIBRARY

Left and above, after a light lunch of smoked salmon and foie gras in the annexe, the Queen leaves the Abbey to board the State Coach for the journey to Buckingham Palace through rainswept but enthusiastic crowds. The 4-ton coach, built for King George III in 1762, is drawn by eight Windsor greys ridden by postilions and accompanied by eight grooms and four yeomen of the guard with pikes.

Below, from left: in Regent Street some of the million onlookers lining the 7-mile route strain to glimpse their newly crowned sovereign; slippery roads slowed the horses at many points; preceded by three carriages of the royal suite, the State Coach detours around the prime minister's vehicle in Cockspur Street; the band of the Royal Marines was among 10,000 troops and 27 bands in the great parade.







peer), an old Etonian who had served in the Brigade of Guards and had twice stood for Parliament as a Tory candidate, wrote what now seems a mildly critical piece about the monarchy in an obscure journal. He made some remarks about the Queen's style of speech and the nature of her entourage, which excited apoplectic rage in some quarters, especially his description of her circle as being of the "tweedy" sort. At that time royal adulation in the media was extreme. When Princess Margaret decided, amid great publicity, not to marry Group Captain Peter Townsend, Sir Arthur Bryant, writing on November 6, 1955, in *The Sunday Times*, compared her with Queen Elizabeth I, Thomas Becket, Nelson, Florence Nightingale and Scott

of the Antarctic. For his critical remarks Grigg was slapped in the face by an indignant "Empire Loyalist". Yet on this very subject of Empire, Grigg, writing later, made an important point about the coronation. Along with a notable royal supporter, the late Dermot Morrah, College of Arms herald and journalist, he had protested at the absence of all but a very few representatives of the Commonwealth. It was too early in her reign for the Queen to do anything about this but we can predict that the omission will not occur again.

Will there be another coronation? The answer is surely: "Yes". Despite the galling of some members of what Prince Charles calls "The Firm", the royal tradition is a deeply rooted part of

British public life. Opinion polls mean little. If there were to be a referendum on the continuation of the monarchy, the verdict would surely be overwhelmingly in favour.

People may say one thing to a pollster asking what is basically a rather impertinent question about their intentions. What they do when putting a cross on a ballot paper is quite another matter. The Queen is universally respected. Even the anti-monarchical tabloids have done nothing to shake the nation's confidence in her, and I doubt whether the current spate of royal books will make any difference. A monarchy that has survived King George IV and Queen Caroline can survive Rupert Murdoch and the royal rat pack □





QUEEN IN CROWNED RANK

*Above, on the balcony of Buckingham Palace all eyes are raised skywards as the Queen, with Prince Charles, Princess Anne, the Duke of Edinburgh, the Queen Mother and, the Queen Mother's coronation-ceremony pages, watches a low-level fly-past by 168 jet fighters from the Royal Air Force and the Royal Canadian Air Force. It was the first of six balcony appearances, the last being at midnight.*

*Left, the extraordinary scene from the Palace that greeted the Queen. Crowds in the Mall and around the Victoria Memorial were never fewer than 150,000 and were rewarded at 9.45pm when the coronation illuminations were switched on. A fireworks display of unprecedented splendour lit up the South Bank, revellers in Trafalgar Square sang "Auld Lang Syne" and parties continued into the night.*





# CORONATION MEMORIES

Participants and onlookers recall June 2, 1953. Compiled by Faith Clark.

**MRS CHARLIE MARSHALL**  
widow of the lodge-keeper at Westminster Abbey, born 1900): "On coronation morning, at about 5am, one of the Golden Rod men, or someone like that, came to me with a buckle off his shoe. Well, that's fine, I thought, at 5 o'clock in the morning! But I sewed it on. That was him looked after. The Beefeaters were in the Jerusalem Chamber overnight, guarding the jewels, and I gave them refreshments in the evening. In the morning they came into the lodge and had a cooked breakfast all 24 of them. I did bacon and eggs; I must have had eight

eggs in the frying-pan at a time. They all had their uniforms on, which then were worth just under £100 each. I still have a letter from the head of the Beefeaters thanking us and saying how loud they were in their praise of the porter and his wife. Then we had the lords and ladies under the awning in Dean's Yard in the pouring rain; they were all peeking in my window, some of them even came in. I watched the coronation ceremony through a window in the Chapter House that gives into the Abbey, so although I didn't get into the Abbey I could see everything."

**THE MOST REVEREND GEORGE CAREY**

(Archbishop of Canterbury, born 1935):

"I was about 17. On the day, I went to a friend's house to see the coronation on television. It was the first time I had ever watched television. We didn't have one and I still remember that marvellous and moving event."

**SIR JAMES SAVILE**

(radio and television personality, born 1926):

"I was recovering from a pit accident and chose to spend time on the surface doing light labours on a farm. Life was wonderful, made more wonderful by the pictures of the coronation. I thought it was a great land that I lived in and the Crown and the royal family made it that much more worth while."

**SIR REGINALD PULLEN**

(assistant registrar, Westminster Abbey, born 1922):

"The choir in the Abbey were on the north and south sides, many of them out of sight of the director of music and conductor. I was on one side, with a set of numbered cards, and a chap called Dr Gerald Knight [then director of the Royal School of Church Music] was on the other. We took our cue from the organ loft then held up our numbers so that all the choir behind us and unable to see the organist would sing the

same tune. That was all I had to do, but it enabled me to be in the Abbey and get a marvellous view of everything.

At King George VI's coronation I had been standing in Constitution Hill wearing my Boy Scout uniform, representing Cornwall. Little did I think that at the next one I would be in the Abbey."

**LADY RAYNE**

(then, as Lady Jane Vane-Tempest-Stewart, one of the Queen's maids of honour, born 1933):

"The moments that stand out most clearly are threefold. The most reassuring was seeing the comforting presence of my father [the Marquis of Londonderry] standing among the peers in the Abbey giving me a conspiratorial wink as we were on the very first part of the walk up the aisle. The most moving and the most memorable of the whole day was when the Queen stood, a very tiny and slim figure in just a linen shift with all her regalia removed, to be anointed. That really brought a lump to my throat, it was so touching. The most hilarious moments were during the coach drives both to and from the Abbey, being given Mackintosh toffees by the Keeper of the Privy Purse, Lord Tryon. He fed Rosemary Churchill [Lady Rosemary Spencer Churchill] and me with these delicious sweets from his beautiful, gold-embroidered Privy Purse."







Britain was *en fête* for the coronation. As gardeners, left above, planted flowers in a giant crown built in the Festival Gardens, Battersea Park, residential streets, above, were hung with bright flags and bunting. In Piccadilly Circus, below, Eros was confined inside a gilded cage in case revellers damaged the statue.

#### SIR HUGH CASSON

(architect, past president of the Royal Academy, born 1910): "A few months before coronation day I was asked by Westminster City Council to co-ordinate the street decorations along the coronation route (excluding the Mall). Money was as short as time. A

small team of design colleagues was recruited and each was given a stretch of street or space to work on. We had no powers but persuasion. A few of our 'key points' survived: putting Eros in a delicate gilded cage instead of the usual hoarding; a troop of lancers' helmets and breastplates in Whitehall; a huge gold and silver escutcheon marking the entrance to Parliament Square.

Most of the difficulties were not on the route but beneath it. Lift a paving-stone in London and you are confronted by a nightmare of pipes and cables, each one belonging to a different public service—sewerage, telephone, electricity, gas, water—and each one separately maintained. Even the earth has shared ownership. On the Embankment, just below the paving it belonged to the LCC. A few feet farther down it belonged to Westminster, but if you dug deeper you entered the property of London Transport.

In spite of the problems, and the pelting rain, our team enjoyed themselves, and it's nice to see the blue, black and white livery of the lamp-posts has survived to remind us of a memorable day."

#### SIR KINGSLEY AMIS

(author, born 1922): "It was one of the first times I had watched television. I went up to the New Arts Theatre in the University College of Swansea (I

was working in the university) and there it was, all magnified on a big screen. I had mixed feelings—I was still a bit of a lefty in those days (it was before Hungary put us all right)—but I was enough of a conventional monarchist to go up there and look at the thing yet still enough a lefty and easily bored to come away after a not very long time."

#### SIR HARDY AMIES

(dressmaker to the Queen since 1955, born 1909):

"The Queen had kindly offered us seats in a stand outside Buckingham Palace, which I think was one in which members of the Household were installed. We had made three wardrobes for the Queen when she was Princess Elizabeth: one for when she first went to Canada, then another for when she went to Australia—our first acquaintance of the struggle of making royal clothes for hot weather—and then, finally, for South Africa. Of course, what I kept saying to myself and to the Queen's vendeuse, who was with me, was that we now dressed the Queen of England—so you see it was a memorable day. The other thing that did strike me that day was what a marvellous dress Hartnell made. It was a triumph. I can't think of anything ever having been done better."

#### JAN MORRIS

(writer, who as James Morris covered the 1953 conquest of Everest for *The Times*, born 1926): "When coronation day dawned, my only interest (as I am not much of a royalist) was to know whether the news that I had sent back to *The Times* by radio a couple of days before had got through. It wasn't my radio—I had had to hoodwink an Indian army post into sending the message in code and so I was quite doubtful whether it had got through. If it hadn't, or the message had been stolen on the way, it would have been the most terrible thing for me. It was all very like Evelyn Waugh's *Scoop*, as we used mostly runners to send messages back and forth.

As it happened, I was in the foothills of Everest on my way back to Katmandu, when I turned on the radio and heard the BBC announcing the advent of coronation day and also that this news had got through. So it was very, very important for me, not really because it was anything to do with the coronation although it was nice for it to coincide with that great occasion."



CENTRAL PRESS PHOTOS





### THE COUNTESS OF LONGFORD

biographer, born 1906):  
 "My husband Frank [then Baron Pakenham] and I were invited to sit with the other peers of our rank. Frank's Uncle Eddy, Lord Dunsany, picked us up in a car, but when he arrived at our house he found he had left his coronet behind in Ireland. We drove around Belgravia and Chelsea in search of another baron from whom to borrow one until he remembered someone. I think it was Lord Howard de Walden, who was away. We stopped the car and he went up and persuaded the butler to come downstairs with the coronet in a hat box. Lord Dunsany wore it throughout the coronation. It was a very great and moving day."

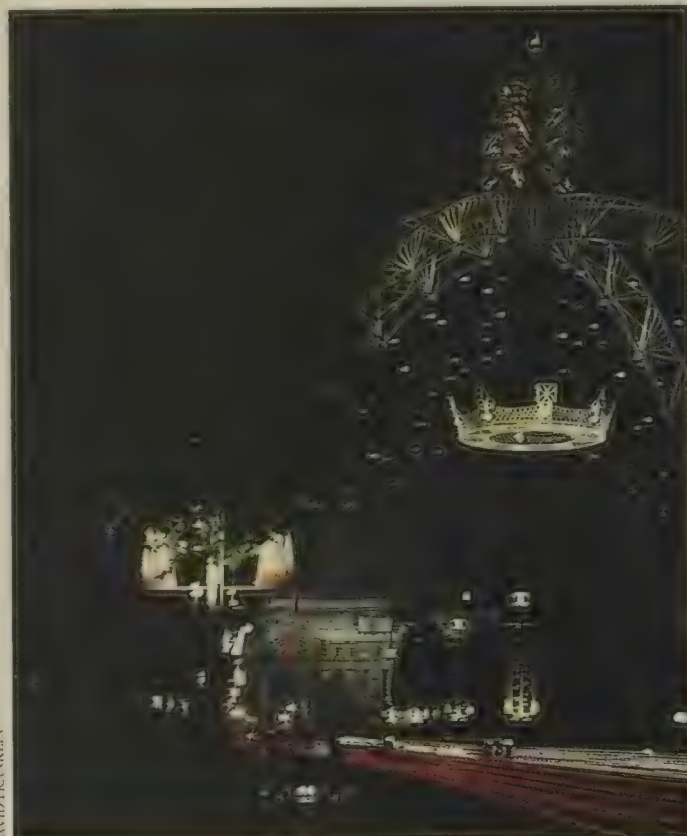
### DAME BARBARA CARTLAND

(author, born 1901):  
 "The new Elizabethan age was, we felt, properly ushered in when we heard that Edmund Hillary had reached the top of Mount Everest. The coronation was

unique in one most important respect: the "Magic Box", so argued about, abused, derided and disliked, that day of all days came of age. Never before had a coronation been followed word by word, action by action in the sight of all the people. For two and a half hours we, like millions in Britain and others all over the world, watched and marvelled. As the soldiers, sailors and airmen of the Commonwealth marched past the cheering crowds who had waited all night in the bitter cold and drenching rain to see them, I found myself remembering my brother's words: 'Democracy can only survive if men believe in it more strongly than in dictatorship. Though we hate war, we shall fight with all our strength to preserve our freedom.'" [Ronald Cartland, MP, was killed during the Second World War.]

### SIR ANTHONY WAGNER

(Clarenceux King of Arms, then Richmond Herald, born 1908):  
 "It was my second coronation (I had been there in 1937). I remember I was putting things in their places in the Abbey during a final rehearsal. I was able to see how pleased Winston Churchill looked when the news was brought to him that Everest had been climbed. The only thing that I had to do personally was to be one of the four heralds who held up a canopy which was then handed over to four Knights of the Garter who held it over the Queen when she was anointed. The canopy was a thing on four poles and was floppy in the middle and very heavy and we had to pull very hard to keep it straight. That was the only thing I had to do that was at all difficult, otherwise I just had to stay in my place and follow my number."



DAVID FRANKLIN

### MARTIN NEARY

(Organist and Master of the Choristers, Westminster Abbey, then a chorister with the Chapel Royal and part of the coronation choir, born 1940):  
 "For a boy of 13, it was an extraordinary build-up. From the moment when, as a boy at the Chapel Royal, I had my new clothes fitted (we wore very heavy frock coats and breeches) and then attending rehearsals from February until June, and finally coming into the Abbey for the last rehearsals. On the day we were really in awe of it all. The whole place was packed with people and, as far as the music was concerned, there was a richness that

*Above, the Mall's floodlit arches and coronets surmounted by lions and unicorns were almost as memorable as the rain that soaked the waiting crowds along the processional route, below. Right, across the country the occasion was celebrated in local festivities and street parties.*

was quite unforgettable, ranging from Handel's 'Zadok the Priest' to Walton's coronation Te Deum. To a 13-year-old the coming of the new Elizabethan age meant a great deal. There was an optimism which even the rain on the day did nothing to dispel. It was a time when the Commonwealth was very bound together and, for the first time, the choir included 30 people from the dominions, principally from foreign Anglican cathedrals."

### VISCOUNT NORWICH

(author, born 1929):  
 "Nothing exciting happened to me at all. My main recollection of the day is that I nearly froze to death in the rain watching the procession from a stand."

### SIR JOHN MILLS

(actor, born 1908):  
 "I was appearing at the St James's Theatre in *The Uninvited Guest*, written by my wife, Mary Hayley Bell. We stayed up all night and watched from a balcony overlooking the Mall, which a friend had got hold of. I filmed the whole thing on a cine-camera and got some very interesting shots."



JOHAN PICTURE SOURCE





TOPHAM PICTURE SOURCE

#### **CLIFF RICHARD**

(singer, born 1940):

"My only recollection of coronation day is that, as a 12-year-old schoolboy, I went to a neighbour's house for a sandwiches-and-jelly party."

#### **SIR PAUL WRIGHT**

(retired diplomat, born 1915):

"I was in New York attached to the UK mission to the United Nations. A group of expatriates, mostly diplomats and journalists serving with the UN, decided to mark the coronation by putting on a satirical review of British history, written by BBC correspondent Bernard Moore and acted by our families and friends including such future VIPs as (Sir) Brian Urquhart, (Sir) Denis Laskey and Bob Cooper (then *The Times* correspondent). I contributed a rousing song entitled 'As The Queen Rides By'. The pageant was performed in the theatre of Sarah Lawrence College, and MGM, New York, lent us some stunning costumes."

#### **ERNIE WISE**

(comedian, born 1925):

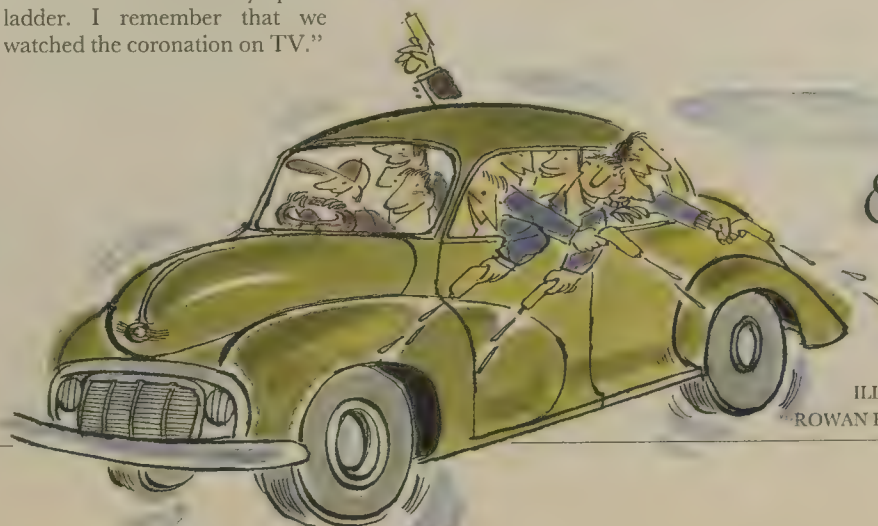
"All I remember about the coronation was that it was the year Doreen and I married. We were playing the Winter Gardens, Blackpool, with George and Arthur Black; the star was the American, Alan Jones, who sang 'The Donkey Serenade'. It really wasn't a very successful show, we didn't do that well, but we were starting to get good money then and were on the way up the ladder. I remember that we watched the coronation on TV."

#### **JAMES BISHOP**

(editor, born 1929):

"I was in my last year at Cambridge and was coxing my college boat. We were in training and had to be on the river in the morning and again in the evening, but wanted to see the coronation. So we drove up to London to watch it on television in my parents' flat. Oarsmen have to be regularly and hugely fed, my

mother provided a wonderfully substantial running buffet while we watched the ceremony. Next day I was awoken in my rooms in college by a uniformed policeman, who said there had been a complaint that someone had been squirted with a water-pistol fired from the car I was driving on coronation day. I explained the circumstances as best I could, and no charges were pressed against the college eight."



ILLUSTRATIONS BY  
ROWAN BARNES MURPHY



# SOUVENIRS OF A ROYAL DAY



ERIC GAYL



Geoffrey Warren evokes memories of the coronation in 1953 with a look at some of the commemoratives issued then, such as the official beaker, above.

**T**he coronation gave people a welcome opportunity to express their patriotism, love of pageantry and loyalty to a new, young queen by buying everything from a costly engraved glass vase to a cheap mug bearing the royal image or emblems. Designers and manufacturers of decorative wares were given a much-needed boost. Average patriots and collectors of royal commemoratives were eager for new items: grand, humble, banal and healthily vulgar, varying in style from traditional to unconventional, from contemporary to kitsch.

Mugs have long been the most popular of royal commemorative items. For the Queen's coronation in 1953 the inexpensive, rather ordinary official mug or beaker, made by the British Pottery Manufacturers Federation, was intended primarily for distribution in schools and towns. Wedgwood made some of the best, employing Richard Guyatt to decorate a large cream mug with a beautiful rendering of the royal arms and cypher. He designed similar mugs in black basalt and in matt white earthenware with

*Left, Ernest Timmus is surrounded by commemoratives of every kind in his Kensington shop, Hope and Glory. Collectors head for this Aladdin's cave in search of souvenirs of royal and other events, from weddings to christenings, and coronations to silver jubilees.*





*Above, clockwise from top left: porcelain plate made by Tuscan; Minton orb-shaped powder-bowl; Royal Doulton's loving-cup for Courage pubs; lion-handled loving-cup by Paragon; Thomas Hughes's coronation coach teapot; Salisbury ashtray with portrait by Marcus Adams of the Queen, Prince Charles and Princess Anne; Aynsley's porcelain box, the lid decorated with an enamelled portrait of the Queen; Fielding's Crown Devon beaker. Below, Aynsley's 40th-anniversary vase. Below right, Royal Doulton's 1953 loving-cup including Dorothy Wilding portrait.*



platinum decoration. Still at the top of the market, Royal Brierley Crystal issued its engraved glass Great Britain mug; at the lower end, an anonymous manufacturer produced a charming little enamelled tin mug, with the Queen's portrait superimposed on the Union flag.

There were also many ceramic and glass beakers and tankards, such as Fielding's Crown Devon Art Deco-style beaker bearing embossed portraits of the Queen and Prince Philip, Ridgway's gold and white lustre tankards with similar embossed portraits, and Devon Pottery's homely dark-brown and cream version. Wedgwood issued a tankard in its Queen's Ware decorated with lavender-blue embossed motifs. The company also made teapot, sugar-bowl and cream-jug sets in the same ware, as well as in blue Jasper and, to mark the coronation, in a specially created Royal Blue Jasper. Paragon China made the prettiest of cups and saucers decorated with scrolls, roses, thistles and tiny royal cyphers.

Two-handled (and occasionally three-handled) loving-cups have always been among the grandest of royal commemoratives, and in 1953 few were grander than Royal Doulton's. Ten inches high, it perpetuated a tradition begun with King George V's silver jubilee in 1935. Like its predecessors it was made of salt-glaze earthenware with richly coloured,

carved, incised and modelled decoration. One side bears a photograph of the Queen with emblems and, since much was made of a new Elizabethan Age, the reverse carries a portrait of Queen Elizabeth I against a depiction of the Armada. Royal Doulton's other loving-cup, very Festival of Britain in character, bearing a drawing of the Queen on horseback, was made for Courage, the brewers, and intended for its pubs. Royal Brierley Crystal's contribution was an engraved Commonwealth Cup.

Most of the major glass manufacturers produced items for both ends of the market. The finest piece—and the rarest,





since only three were made—was Webb Corbett's 14-inch-high engraved, footed chalice. Stuart Crystal made an 11-inch-high engraved vase, while its cheaper items included a mug, a tankard and a tumbler. English Crystal offered a powder-bowl and cocktail glasses, and minor firms produced a plethora of items from ashtrays to water sets.

Regalia were often simulated. The Minton white or coloured and gilded orb-shaped powder-bowl is one of the most elegant of 1953 commemoratives; less opulent, less expensive orbs, also suitable for jam, were available. You could buy an expensive reproduction anointing spoon in silver gilt or a cheaper one in base-metal gilt. There were crown brooches in diamonds or plastic, and gold miniature coronation emblems to hang on charm bracelets. Helena Rubenstein's plastic powder-box in the shape of a crown had a jewelled lipstick case in the centre, and even *Vogue* illustrated a pair of plastic lorgnettes with crown-shaped frames. There were metal crown or Coronation Chair money-boxes. An unusual jug, made by Burleigh Pottery, was designed as a three-dimensional portrayal of the Queen sitting on St Edward's Chair.

Some firms repeated pieces from previous coronations by the simple expedient of changing the royal cypher. Thus Wedgwood reissued Eric Ravilious's elegant King Edward VIII mug, and Paragon its rich Gothic-style plate—with the wrong crown. A version of a boldly-executed pressed-glass dish, traditional since Queen Victoria's 1887 golden jubilee, was issued for Queen Elizabeth II's coronation. Wedgwood made a pair of blue Jasper oval medallion portraits of the Queen and Prince Philip and you could spend pounds on their black basalt busts of the royal couple or shillings on a pair of brightly coloured plaster busts.

Commemorative pieces in silver, from grand dishes to powder compacts, were generally restrained, often the only royal indication being the hallmark which, in honour of the coronation, carried the



ROGER STOWELL

*Above, popular mementoes of the great day: two brightly coloured plaster busts, a sweet tin showing the coronation coach, and a perpetual calendar. Below, contrasts in 40th-anniversary commemoratives from Royal Doulton, left, and from Royal Worcester, right.*

monarch's head. You could obtain a silver reproduction of a Queen Elizabeth I spoon to use for jam. Base-metal spoons, many for children, were legion, some of them enamelled, others in anodised gold or bronze. There were countless medals, as well as brass bottle-openers and fire-irons. Designers of tins, for everything from tea to tobacco, had a field-day. Magazines published special editions (there were no fewer than five from the *ILN*). Other magazines offered patterns for embroidering fire-screens and portraits. There were also jigsaw puzzles (Waddington's produced a round one), paper parasols, headscarves and handkerchieves, and, perhaps the most extraordinary of all commemoratives, an electric light bulb in which the element was twisted into the form of the royal cypher topped by a crown.

To mark the 40th anniversary this year the Royal Mint has issued a £5 crown which, although legal tender, is intended as a commemorative piece. It is also striking collectors' versions in

cupro-nickel, silver and gold, as well as producing commemorative coins for 17 other Commonwealth countries.

Among the most magnificent of the items issued by private manufacturers is Aynsley's 9-inch-high, two-handled vase showing the coronation coach. Royal Doulton is offering a fine loving-cup, and a Royal Crown Derby vase depicts Windsor Castle. The coach also appears on Aynsley's mug and on Caverswall's beaker, and, surrounded by scenes from the day of the coronation, on Goss's frilly-edged plate. The procession winds around Royal Worcester's mug. Caithness Glass has contributed a goblet and two paperweights □





OFFICIAL ENGAGEMENTS IN THE UK AND  
OVERSEAS UNDERTAKEN BY THE QUEEN AND  
HER IMMEDIATE FAMILY MAY 1, 1992 TO  
APRIL 30, 1993. COMPILED BY TIM O'DONOVAN

By Appointment

# ROYAL DUTIES



THE QUEEN  
THE DUKE OF EDINBURGH  
THE QUEEN MOTHER  
THE PRINCE OF WALES  
THE PRINCESS OF WALES  
THE DUKE OF YORK\*  
THE PRINCE EDWARD  
THE PRINCESS ROYAL  
MARGARET

106	135	57	157	149	58	66	272	49
13	15	4	17	22	9	37	44	35
21	41	8	37	11	10	19	18	14
28	32	8	12	8	5	25	16	7
12	45	4	21	8	18	26	46	12
11	28	1	46	14	2	27	78	6
166	2	11	59	7	3	5	9	3
96	—	—	3	—	1	5	—	—
17	—	—	—	—	—	—	—	—
470	298	93	352	219	106*	210	483	126
16	60	—	23	16	5	32	42	8
108	293	—	80	69	33	116	155	5
578	591	93	432	288	139*	326	638	131

Engagements, opening ceremonies, prizegivings, church services and military parades.

Charity shows and galas, concerts and sporting events.

Receptions and garden parties

Lunches

Banquets and dinners

Meetings attended including Privy Council

Audiences given incl the Queen's audiences to the Prime Minister

Audiences to ambassadors and Commonwealth high commissioners

Investitures

Total official engagements in the UK

Days spent travelling abroad on official overseas tours

Total official engagements overseas

Total official engagements UK and overseas

\* Reduced programme of official engagements due to service as Royal Naval Officer



# PAINTINGS BY A ROMANOV IN EXILE



*THE GRAND DUCHESS OLGA, SISTER OF THE MURDERED TSAR NICHOLAS II, LIVED IN EXILE IN DENMARK FOR MORE THAN 28 YEARS. WHILE THERE SHE PAINTED WATERCOLOURS REDOLENT OF HER HAPPY CHILDHOOD IN RUSSIA. OLGA DIED IN CANADA IN 1960, AND FOR YEARS HER PAINTINGS LANGUISHED IN A PARISIAN ATTIC. THEY ARE PUBLISHED HERE FOR THE FIRST TIME, AND THE AUTHOR, ROBERT BRUCE-CHWATT, DESCRIBES THEIR PROVENANCE.*

"Just some watercolours by Olga," said the elderly, but spry and still pretty countess casually in response to my question about a bundle of paintings. They had been kept in storage since the death more than 30 years earlier of the artist, the last Grand Duchess of all the Russias and the favourite sister of the Tsar, who had become Madame Koulikovsky-née-Romanov on her marriage to Colonel Nicolai Koulikovsky in 1916 following

the annulment of her first marriage to Prince Peter of Oldenburg.

In pursuit of my interests in history and eastern Europe, and thanks to Madame Christine de Glenday, I was visiting the Paris home of the countess, Marie-Madeleine, when the pictures caught my eye. The countess, I found, had acquired them through her mother, a friend of the Russian imperial family.

At the time of her second marriage

Olga was 34 and working as a nurse at a military hospital in Kiev. Here, only a month earlier, she had met her brother the Tsar for the last time when he had arrived from Moguilev to inspect the Kiev hospitals. The February Revolution of the following year led to the establishment of a provisional government of deputies of the Duma, the Russian parliament, and to the abdication of Tsar Nicholas II. The failure of the





provisional government, under Kerenski and Prince Lvov, to end Russia's part in the First World War or to deal with food shortages precipitated the Bolshevik Revolution in October, 1917, when Lenin seized power.

Many of the Romanovs initially found safety in the Crimea. From Sebastopol Olga, her husband and the other refugees, including her mother the Dowager Empress, went to Ai-Todor, Grand Duke Alexander's estate near Yalta. The first weeks were idyllic as spring blossomed into summer and Olga gave birth to her first son, Tikhon, on August 12, 1917.

Their situation soon changed for the worse. The Black Sea Fleet mutinied and Sebastopol and Yalta fell to the Bolsheviks. Ai-Todor was searched for evidence of "anti-revolutionary activity". One day the royal refugees awoke to find sentries posted at the gates of the estate. The area was controlled by the Yalta soviet, but guarded by a group under orders from the Sebastopol soviet, which was the cause of a great deal of tension. In February, 1918, Zadorozhny, the huge sailor in charge, decided to move his prisoners to Dulbert, which was more easily defensible, but Olga, considered a commoner following her marriage, was left at Ai-Todor at great risk from roving bands of raiders. When hostilities with Germany ended in 1918 an advance German column, on the express order of the Kaiser, freed the remnants of the

royal family at Dulbert. Olga and her relatives were reunited and moved to Harax on the coast.

The Allied defeat of the Germans later in 1918 changed the balance again. German troops withdrew, and by early 1919 the Bolsheviks were closing in on Odessa. It was time to move on. Unable to convince the Dowager Empress to go with them, Olga and the others left the Crimea by sea for Novorossiysk, making their way to Rostov-on-Don and thence to the relative safety of Novo-Minskaya, where Olga's second son, Guri, was born.

Following the failure of the White Russian campaign, Olga and her family were forced to move again. Escorted by a few loyal Cossacks, and travelling in mid-winter, they took two months to reach the Black Sea coast. From Novorossiysk they sailed into exile in February, 1920, heading for Turkish waters. They were interned briefly by the Turkish authorities on Prinkipo island, in the Sea of Marmara, then travelled via Constantinople and Belgrade to Copenhagen, where Olga's mother, a Danish princess by birth, had settled. They arrived on Good Friday, 1920.

The Dowager Empress was living in a wing of the Amalienborg Palace in Copenhagen, close to King Christian X, of Denmark, her nephew. To the mutual relief of both parties this arrangement did not last. The Dowager Empress moved to Hvidovre, a large Italianate house with

caryatids and a pergola, which had been made over to her by her more fortunate sisters in England, Queen Alexandra and the Duchess of Cumberland.

In 1925 came a strange interlude when Olga travelled to Berlin to investigate a story that had begun in 1920 with the claim of Anna Anderson to be the Tsar's youngest daughter, the Grand Duchess Anastasia, and to have survived the massacre in 1918 of the royal family at Ekaterinburg. Olga, who was Anastasia's aunt and godmother, was the most likely person to be sure about the claimant's identity. After four days, utterly convinced that Anna Anderson was not Anastasia, Olga returned home, though Copenhagen could not really be called home. King Christian continued to treat his aunt, the former Empress, with a mixture of indifference and rudeness, unlike her other Danish relations. She, in her turn, treated Olga's husband with studied formality. She regarded him as a commoner, which he was, and an intruder, which he most certainly was not, and never invited him to any formal functions. Both situations were resolved only when the Dowager Empress died on October 13, 1928.

After her death her fabulous collection of jewels was brought out of Denmark by the Russian-born banker Sir Peter Bark on the instructions of King George V for safe keeping in England. This was to be the only pecuniary legacy that Olga and her sister Xenia would receive from



the former Romanov millions. Though the jewels were valued at some £350,000, only £100,000 was handed over to the two Grand Duchesses, Xenia receiving £60,000 and Olga the rest. The apparent discrepancy in accounting remains a mystery. One valuation of the collection had even been as high as £500,000. Afterwards certain of the more important pieces appeared in Queen Mary's collection, which also included some Romanov jewels stolen by the Soviets and then sold to raise foreign currency.

Having inherited Hvide on her mother's death, Olga then sold it and, in 1932, with her husband and two sons, moved to Knudsminde, a large farm about 24 kilometres north-west of Copenhagen. The previous years had been hard for her as she had had to bring up her own family as well as care for the old Empress. Now, with more time on her hands and the housework divided between her personal maid Mimka and Tatiana Gromova, former nurse to the Grand Duchess Anastasia, she was able to devote more time to her painting. Her still lifes and studies of flowers became much sought after in Copenhagen.



*OLGA AND HER BROTHER, TSAR NICHOLAS II, DURING HIS VISIT TO A HOSPITAL IN KIEV, ABOVE, WHERE SHE WAS A NURSE. AFTER HER MARRIAGE TO PRINCE PETER OF OLDENBURG, BELOW, WAS ANNULLED SHE MARRIED COLONEL NICOLAI KOULIKOVSKY, LEFT.*





Not all the watercolours bear dates, but those that do so cover the time of the family's exile. In addition to my delight at discovering the pictures done by the Grand Duchess, it was immensely satisfying to find a postcard reproduction of one of her other paintings and a photograph of her from that period, both of which include the silver samovar and the blue-and-white china which feature so prominently in two of the originals. Such confirmation of provenance, with style, signature, dates and a living witness, are more than the most fortunate researcher could have hoped to obtain after so many years.

In 1940 Denmark was invaded by Hitler and the period that followed was one of torn emotions. Despite her Danish heritage and the fact that her sons were in the Danish Army, Olga still felt obliged to dispense hospitality to the hundreds of White Russian émigrés of General Andrei Vlasov's Army. They wore the Wehrmacht uniforms of the German invaders, and in return had been promised a Russia free from the communists. Ultimately they were to be sadly disillusioned but then, full of hope, they made pilgrimages to Denmark to see the sister of their murdered Tsar. It was not an easy time for Olga, fearful of upsetting her Danish neighbours in those dangerous days.

With the end of the war in sight came increasing pressure from the Kremlin to have the Grand Duchess extradited



to face charges of having helped Russians escape to the West, and there was even talk of a kidnap plot by agents of the Cheka, forerunner of the KGB. The Red Army was massed on German soil near the Danish frontier. With the Danish government powerless,

invasion seemed imminent. Had the British 11th Armoured Division not crossed the river Elbe, heading for the Baltic, and taken Lübeck on May 2, 1945, the Red Army would most probably have advanced into Schleswig-Holstein and made Denmark part of the Eastern bloc.

In great secrecy, the Koulikovsky family left Denmark in May, 1948, aboard a Danish troopship bound for London, whence they would go to Canada as agricultural migrants. On June 2, the Grand Duchess, then 66, and her family watched the grey shores and even greyer waters of the Mersey slowly merge in the distance as the liner *Empress of Canada* took them to another life of exile across the Atlantic.

These few watercolours are a brief and poignant reminder of the Danish chapter of their exile which was now closed. Despite all the problems of the period—financial difficulties, political intrigues, the war in Europe and her mother's conflict with her nephew the king—the subjects Olga chose to paint in such vivid colours evoke peace, quiet and reassurance. Her memories comprise sunshine and flowers, tea in the garden under the shade of the trees, ducks, cherry tart, the blue-and-white china and the silver samovar. These images, designed perhaps to cover what must have been deep feelings of insecurity and turmoil about the future for herself and her family, have at last been rescued from a trunk in a Parisian attic □








THE GRAND DUCHESS OLGA  
PRESIDES OVER THE  
TEA-TABLE AT KNUDSMINDE,  
ABOVE LEFT, BESIDE  
HER SONS, GURI AND TIKHON,  
WITH HER HUSBAND,  
COLONEL KOULIKOVSKY, ON  
THE EXTREME RIGHT.  
HER SAMOVAR AND BLUE-AND-  
WHITE CHINA FEATURE  
IN WATERCOLOURS WHICH ARE  
POIGNANT REMINDERS  
OF THE FAMILY'S 28 YEARS OF  
EXILE IN DENMARK.





# KING GEORGE III, COLLECTOR

*EXHIBITIONS AT BUCKINGHAM PALACE AND WINDSOR CASTLE*

*SHOW THIS UNAPPRECIATED MONARCH AS A*

*SHREWD PATRON OF THE ARTS. EDWARD LUCIE-SMITH REPORTS.*

*CANALETTO'S LONDON:  
VIEW FROM SOMERSET HOUSE  
TO THE CITY, ACQUIRED  
BY JOSEPH SMITH, BRITISH  
CONSUL IN VENICE.*





Though agreed to be much the more pleasant character, poor King George III has never been as popular a figure as his scapegrace son the Prince Regent—certainly not as a collector of works of art. The trouble is probably attributable to the pitiable last phase of his life, when he was, in Shelley's scathing words, "an old, mad, blind, despised, and dying king". Two current exhibitions, drawn from different parts of the gigantic Royal Collection, tend to contradict this negative view.

A King's Purchase, at the Queen's Gallery in Buckingham Palace, is devoted to the works of art bought by George III in 1762, when he was still only 24, from Joseph Smith, the British Consul in Venice. They were shipped to England with another great accumulation, also recently purchased by the king, the Old Master drawings collected by Cardinal Albani. This is not, however, the first exhibition devoted to George

III's acquisitions from the British consul. In 1969/71 the Queen's Gallery presented a show of the paintings and drawings of Canaletto, drawn entirely from this source.

Consul Smith (1674-1770) was already an old man when the king bought his treasured store of works of art. He had long lived in Venice—from around 1700—where he had maintained himself in some style with a palace on the Grand Canal, for which he had a new façade designed by the painter-architect Antonio Visentini (1688-1782), and a smart new villa at Mogliano, on the terra firma near Treviso. In addition to being an avid collector of paintings, drawings, books, and carved and engraved gems, he was a publisher of books about architecture. His Pasquali Press brought out a facsimile edition of Palladio's *Architettura* in 1761.

Today Smith is best remembered for his Canalettos. He seems to have owed

these to his skill in managing a notoriously cranky and difficult artist. An early patron, the Irish impresario Owen McSwiney, wrote of Canaletto (evidently with some exasperation): "The fellow is whimsical, and vary's his prices, every day; and he that has a mind to have any of his work, must not seem to be too fond of it, for he'll be worse treated for it, both in the price and the painting too." Smith established himself as the chosen intermediary between Canaletto and the latter's English patrons, and then set up a virtual monopoly over the artist's production. His reward was the opportunity to obtain a large number of the painter's best works for himself, including two of the London views made as a result of Canaletto's first visit to England in 1746. These—fully the equal of if not quite as large as the London painting recently purchased by Sir Andrew Lloyd Webber—are currently on view at the Queen's Gallery, plus a number of other

THE ROYAL LIBRARY, WINDSOR CASTLE



paintings by the artist, all of the finest quality.

Smith's preference, as far as other 18th-century Venetian masters were concerned, ran to Sebastiano Ricci, Marco Ricci and Francesco Zuccarelli. The Tiepolos, father and son, are absent. So, too, is Francesco Guardi, who was never as much valued by contemporaries as was the great Canaletto and who, in any case, did not become a full-time painter of Venetian views until the mid-1760s, just after Smith had sold his collection.

One of the most interesting facets of the present exhibition, however, is not the accumulation of works by Consul Smith's contemporaries, but the paintings and drawings by Old Masters. Smith has not had a good press as a connoisseur of earlier painting. Modern authorities speak rather loftily of the unevenness of his taste. The catalogue of the Queen's Gallery show says that the

attributions given to earlier works "have rarely stood the test of time". Granted the muddle and confusion which attended attempts at connoisseurship in the 18th century (long before the advent of photography) the consul did not do so badly. Among his pictures were a fine, if rather rubbed, late portrait by Giovanni Bellini, and Vermeer's stupendous *Lady at the Virginal*, which Smith thought to be by Frans van Mieris. The painting came to him from the collection of the Venetian artist Giovanni Antonio Pellegrini (1675-1741), who had spent some years working in northern Europe. From the same source Smith acquired another surprising work—a Brazilian view by Frans Post (1612-80).

There are also wonderful things among Smith's Old Master drawings: a spectacular sheet by Raphael, a forceful male nude by Agostino Carracci and a unique series of more than 200 drawings by the Genoese painter G. B. Castiglione

PAUL SANDBY'S VIEW OF  
WINDSOR. HE AND  
HIS BROTHER THOMAS  
PROJECTED A  
LIMPID VISION OF THE  
CASTLE AND PARK IN  
THE LATE 18TH CENTURY.

(c1610-63/65)—the best representation of this fascinating artist in existence. It is ironic that Castiglione was a major influence on G. B. Tiepolo, whom Smith so unaccountably neglected. He also meant a good deal to Fragonard, who was allowed to copy some of these drawings when he visited Venice in 1760.

The consul's Old Master drawings came largely from a single source—





the collection of Zaccaria Sagredo, purchased *en bloc* in 1752. What we see now in the Queen's Gallery is therefore the result of a cumulative process of bigger fish gobbling up smaller fish, until the arrival of the biggest and most omnivorous fish of them all in the person of the British monarch.

This piscine analogy cannot be said to apply to the much smaller exhibition, at Windsor Castle, which occupies a new gallery just at the entrance to the State Apartments. It is designed to give periodic airings to some of the treasures from the Royal Collection, particularly those from the nearby Royal Library which cares for the Queen's immense collection of drawings.

The present show is of views of Windsor itself by the brothers Thomas Sandby (1723-98) and Paul Sandby (1730-1809). The best of the drawings and watercolours, often collaborative efforts, date from the 1760s—that is, from the time when George III made his great purchase from Consul Smith. The Sandbys were another aspect of his patronage: Thomas Sandby held the post of deputy ranger at Windsor and had the use of a cottage on the site of the present Royal Lodge, where his brother, too, often stayed. Oddly enough, however, most of the drawings on show were not bought until 1876, well after George III's time. They come from a collection made by Sir Joseph Banks, the great natural historian. Others, from the same source and elsewhere, have been purchased more recently.

The Sandbys' limpid vision of the castle and its park as they were in the third quarter of the 18th century has, despite the difference of medium, a good

PEOPLED WITH TOWNSFOLK,  
ANIMALS AND A  
SPORTY CALECHE ENTERING  
THE HENRY VIII  
GATEWAY, PAUL SANDBY'S  
PAINTING VIVIDLY  
RECREATES CASTLE LIFE.

deal in common with Canaletto's topographical work—the *vedute* as opposed to the *capricci*. The precisely rendered architecture is in each case enlivened by sparkling groups of figures, and the architecture itself is sometimes subtly twisted or altered to suit the needs of the painter. Paul Sandby's view of St George's Chapel through the Henry VIII Gateway is a case in point. It is, in reality, impossible to see the chapel from outside the gate, because the ground slopes upwards. But Sandby has neatly solved the problem by employing two different points of view, showing the south-west aspect of the chapel, and using the gateway as a framing device.

The Windsor which the two artists portrayed is both like and unlike the one that visitors see today. The main outlines are still present, but the effect of 19th-century architectural revisions has been to turn a delightful hodgepodge into something more homogeneous yet, arguably, duller. In the Sandbys' time the main castle walls contained buildings of all periods, casually jammed together. The now open space beside St George's Chapel was then occupied by a large,

red-brick public house called The Royal Standard which, presumably, existed for the convenience of the soldiers in the old guardroom that stood next door.

The 18th-century royal inhabitants seem to have enjoyed even less privacy than their present-day successors. Paul Sandby, who drew the figures, shows fashionable carriages entering and leaving, among them a spidery, high-slung calèche—the Georgian equivalent of a modern sports car. He also shows rustic carts, people of many different social levels, playful children, horses, mongrel dogs, chickens, geese, and even a goat. The tranquillity of the views is perhaps more apparent than real—it is a good thing that we only see them, and cannot hear the immense cacophony they must have generated. Perhaps the same might be said about Canaletto's views of the bustling Grand Canal.

If the two exhibitions have a link, apart from George III, it lies in the vividness with which many of the works of art included evoke the past. Eighteenth-century artists, in particular, often seem to have had a prescient determination to record the texture of their surroundings—not merely buildings, planned and unplanned, but the way in which people inhabited the spaces these structures made. To visit either the London or the Windsor gallery is to enter a time-machine, which efficiently transports the viewer to a particular spot, seen at a particular and chosen moment.

The two events also give rise to a more general reflection: a great collection—even one as vast as the present Royal Collection—is, in a subtle way, much larger and more imposing than the sum of its various parts. The Sandbys, working at Windsor, show us an architectural palimpsest, now, alas, destroyed by well-meaning people who wanted things to be tidier as well as grander. The Queen's Gallery exhibition offers a cultural palimpsest. George III's purchase of Joseph Smith's collection brought the consul's acquisitive impulse to an end. What we see today, preserved like a fly in amber, are the cultural opportunities available to such a person, living in some style in Venice during the mid-18th century. Yet we also notice prejudices and blind spots which should serve as a warning not to congratulate ourselves too much on our own taste and erudition.

□ A King's Purchase: King George III and the Collection of Consul Smith. Until December 23. The Queen's Gallery, Buckingham Palace Road, London, SW1 (071-799 2331).

The Sandby Brothers at Windsor. Until October 3. The Gallery, Windsor Castle, Windsor, Berks (0753 831118).



# HOW

HOW (of Edinburgh)  
only address  
**28 ALBEMARLE STREET**  
**LONDON, W1X 3FA**  
Telephone: 071-408 1867



Chinoiserie Coffee Pot.

Whipham & Wright London 1767. 37 ozs 5dwts.  
Arms of de Havilland. Quartering de Jersey.  
Both of Guernsey.

## THE NATIONAL BENEVOLENT INSTITUTION

# YOUR WILL...

Patron:  
Her Majesty  
The Queen

President:  
Baroness Blatch of  
Hinchbrook



**a legacy or donation can help  
so many elderly people who have devoted  
their lives to the care of others**

... and are now in need of help themselves. Legacies and donations are the lifeblood of almost any charity and the NBI is no exception. Rising costs and failing health can be very harrowing for those who are old and alone. They need our help and yours with accommodation, with regular annuities, or with assistance towards nursing home fees, convalescence or winter fuel bills.

The NBI was founded in 1812 to help elderly gentlefolk who find themselves in reduced circumstances in their declining years. If you fill in the form below we will show you how it is possible to set up a legacy, a covenanted subscription, or make a donation. So please help us to keep the same spirit alive today and help those who have devoted their lives to the care of others.

**NBI** The Secretary, Dept ILN, The National Benevolent Institution, 61 Bayswater Rd, London W2 3PG.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_

Please send me further details ☐

I enclose £ \_\_\_\_\_

Reg. Charity 212450

## OFFER FROM THE REGENT, LONDON



The Regent, London, which celebrates its official opening on July 8, has joined with the Royal Opera House, Covent Garden, to provide a special opera break weekend for the opening of this year's winter season. The Regent Classic Opera Break includes two nights' accommodation, full English breakfast, a bottle of champagne on arrival, complimentary use of The Regent Health Club, and top price orchestra stalls seats for the first night of *Madame Butterfly*.

The Regent now takes its place as one of London's leading luxury hotels. It is housed in a Grade II listed building, centrally located at 222 Marylebone Road, opposite Marylebone Station, close to Regent's Park and within easy reach of the West End and the City. Although originally designed as a hotel (the Hotel Great Central, which opened in 1899), the building was requisitioned for the use of troops during the war, and has since been used as offices. Restoration, which took three and a half years and cost

### Puccini's *Madame Butterfly* at the Royal Opera House.

more than £75 million, has created a magnificent hotel of 309 guest rooms centred around an eight-storey glass-topped atrium. All rooms are luxuriously equipped with king- or queen-sized beds, desk, private bar, satellite colour TV, dual-line IDD telephones with extensions at the bedside, in the bathroom and at the desk. All are double-glazed with individually controlled air conditioning. There are three dining outlets, including "The Dining Room" featuring Italian cuisine, "The Cellars" bar offering casual snacks, and "The Winter Garden" offering a light meal service.

The night at the opera is Saturday September 11, and the second night of the weekend break may be taken either on Friday or Sunday nights, September 10 or 12. The Royal Opera House production of *Madame Butterfly* is sung in Italian with English surtitles, with Diana Soviero as Cio-Cio-San, Neil Shicoff as Pinkerton and Anne-Marie Owens as Suzuki. The director is Richard Gregson, the designer Sophie Fedorovitch and the conductor Carlo Rizzi.

Normal price for the hotel's Classic Opera Break is £502 for a couple sharing the same room. For *ILN* readers The Regent, London, is offering this first-night package for £451 for two people, inclusive of service and tax. Seats in the Opera House, particularly for the first night of the season, are limited, so early booking is advisable.

For reservations please contact Anke Braun, Reservation Manager, at The Regent, London, on 071-631 8020, or fax 071-631 8033. A deposit of 50 per cent will be required.





# ROUND TOWER SURVEY

The need to underpin Windsor's subsiding Round Tower gave archaeologists a unique opportunity to unearth the building's hidden history, reports Brian Kerr.

Understanding of the development of a group of historic royal buildings has been enlarged by three years of excavation and survey by English Heritage's Central Archaeology Service on the Round Tower of Windsor Castle. The programme was completed last year. The tower, a late-12th-century shell keep (circular defensive wall containing buildings) on top of the motte, a mound of chalk rubble 13 metres high, has also been known as the Mount, the Dungeon, the High Tower, the Great Tower and the Keep. The description Round Tower dates from the late-17th century, but the earlier names give a better indication of the building's importance as the strongest point in the castle defences.

The recording project began because of the perilous condition of the tower's foundations. Sudden and dramatic subsidence in January, 1988, caused by continuing movement in the chalk rubble of the mound, created alarming cracks in internal and external walls and window-frames. The only lasting solution was to remove the weight of the tower from the mound by replacing pile foundations through the motte into the underlying chalk. From the outset, provision was made for archaeological recording to be done before and during the underpinning work.

The tower is an important building for several reasons: it had a pivotal role in the castle's defences; it has a long, unbroken history of occupation, with several well-documented episodes of rebuilding and alteration; and it contains a unique survival in its internal timber-framed buildings, known to date largely from the mid-14th century. However, 19th-century works had been extensive, notably with the addition of two false "storeys" and a machicolated parapet by Sir Jeffry Wyatville



in 1830-31, and it was not known just how much of the structure or the below-floor archaeology had survived. Investigation of the timber-framed buildings initially concentrated on walls that were to be disturbed by the underpinning works, but later encompassed virtually the entire building.

Evidence for the construction of the motte and the first structures on its summit is extremely limited, as only relatively small sections of these levels were exposed. Borehole evidence shows that the motte was formed from material excavated from a deep ditch around its base. The summit was marked by an ashy occupation layer, and parts of a defensive palisade around the top of the motte were located. The only major internal feature found was a well, 55 metres deep, in the north-western part of the summit. The occupation layer occurred at varying depths, only 30 centimetres below modern floor level at the north of the site, but nearly 2.5 metres down to the south, suggesting that the motte had suffered from catastrophic subsidence, which had caused the southern half of the summit to sink by more than 2 metres. Analysis of material from the occupation layer may help to refine the dating of this phase, which is provisionally assigned to the late-11th century.

In the next phase the site was quickly levelled up with chalk rubble, and the first well was filled in, before new buildings were erected on top of the motte. This period also saw the construction of the first major stone defensive structure, formed of a substantial battered plinth of mortared flints. On the eastern side it appeared to be part of the present tower's foundations, but to the south-west it was clearly cut by the tower's foundation trench. That it was more than just a low revetment is shown by the addition of pilaster buttresses, which imply that the wall was carried up further. These buttresses were added only to the

southern part of the foundation, which suggests that instability in the area was a continuing problem. The wall was traced around most of the motte summit, and is interpreted as a shell keep. Substantial internal buildings were marked by sill-beam foundations set directly into the ground to the north and west, with lighter structures to the south and a series of large pits to the east. A new well was excavated to a depth of 54.5 metres in the north-western part of the keep; it was lined with ashlar where it passed through the loose rubble of the motte. A partial circuit of post pits inside the keep wall seems likely to have been for piles used to stabilise this part of the summit.

Evidence suggests the chemise, an additional defensive wall that encircled the tower's base, was built around this first shell keep rather than its successor; this would explain the survival of the base of the earlier keep wall, which was buried by the building of the chemise and thus protected during the construction of the second shell keep.

Dating this phase depends largely on material recovered from the pit fills, which would indicate a mid- to late-12th-century date for their infill. It is tempting to assign this first stone keep to King Henry I, who is known to have ordered work to be done before holding his Easter court at Windsor for the first time in 1110, but the evidence cannot support this attribution with confidence. It is likely that the first keep was in existence in the first half of the 12th century, and its replacement by the present structure in the 1160s-1170s is reasonably well dated. The replacement appears to have been due to the continuing structural instability.

The final medieval solution to the instability came with the construction of the present keep in the late 12th century. The wall line was pulled back from the



*Above, 14th-century floor tile, made at Penn, used inside the tower.*

*Top, an 18th-century view by Langley shows the tower before it was substantially altered by the addition of two extra "cosmetic" storeys in the 1830s by Sir Jeffry Wyatville.*





THE ROYAL COLLECTION

vulnerable southern edge of the motte summit to give a straighter alignment—explaining why the tower is not truly circular in plan—and given a massive foundation along this edge, up to 3.5 metres wide and 2 metres deep. The recent subsidence affected the northern part of the tower, where the 20-centimetre-deep foundation was barely wider than the plinth. Thus the 12th-century solution continued to be effective despite the vastly increased loads.

Internal occupation consisted of four ranges of timber-framed buildings grouped on shallow stone foundations around a central courtyard. Documentary references from the end of the 13th century relate to the functions of these buildings, listing the larder with a chamber next to it, the pantry, the buttery, the great hall and the well. Occupation debris was marked by extensive ashy floor deposits. These survived best in the kitchen, where substantial deposits of ash generated by a sequence of at least six successive open hearths yielded an outstanding collection of animal bone and shell, which should reveal much about the diet of the tower's medieval inhabitants.

Unlike the keep wall, the internal buildings and floors did suffer from subsidence as they sank into the fills of earlier features. Floor

surfaces were very uneven, and at one point an inserted partition wall foundation sank by up to half a metre where it crossed a back-filled pit. This evidence is supported by a reference to the danger of collapse of the hall within the tower in 1297-98.

The demolition and replacement of the internal buildings could hardly be better dated; the sequence of the pottery from the floor deposits ends *circa* 1350, documentary evidence places the main construction work in 1354-55, and a dendrochronological core from a roof timber showed that the tree was felled between winter 1354 and spring 1355.

The construction of the surviving internal buildings was extremely well documented, but relatively little was known about the extent of their survival, their internal arrangement, or their appearance and decoration. Survey, supervised by John Pidgeon, and excavation have combined to give a vivid picture of these buildings as first erected and subsequently developed. In plan they were similar to their immediate predecessors, with the kitchen and hall in the same locations. These ranges, the north and west, were high single-storeyed structures; their roofs contained evidence of smoke louvres over the hall and kitchen hearths. The south and

*The tower's 14th-century timber-framed hall as it appeared in 1817, after its conversion by Prince Rupert in about 1670 into an armoury.*

east ranges were two-storeyed, with the principal apartment at first-floor level in the south range, marked by additional moulded decoration on the main timbers. Evidence for the arrangement of the upper floor came from investigation of the roof structure, hidden above inserted 19th-century ceilings, and from investigation of walls covered by 19th-century panelling and lath-and-plaster by means of a fibre-optic probe.

Dendrochronological analysis showed that all the main timbers were prepared from trees cut down for these works, but some reused timbers were found among the floor joists; their slightly earlier felling dates, in the early 1340s, might suggest that they originally formed part of King Edward III's Round Table building project. This started in 1344 as the centre for a new chivalric order based on Arthurian legend. Work finished at the end of that year and was never resumed. Events in France intervened, leading to the battle of Crécy in 1346, and by August, 1348, plans for an Order of the Round Table had been abandoned in favour of the Order of the Garter.

We know how these buildings were decorated. Many timbers retained signs of the ochre and varnish painted designs, which gave them a golden appearance, and the surviving cusps from the hall windows indicate the high quality of carving in the more decorative elements of the timber structure. Excavation showed that the floors consisted of decorated tiles made at Penn, in Buckinghamshire. The windows contained stained and painted glass; fragments of pargetted wall finishes were also recovered. All of these elements are referred to in the building accounts of 1354-61. The high quality of the fitting-out of the buildings has been attributed to the fact that they provided temporary accommodation for King Edward III while his main accommodation in the Upper Ward was being rebuilt in the 1360s. There may be some truth in this, but there is evidence to suggest that the earlier buildings in the Keep were fitted out to a reasonably high standard; they would have been used as the residence of the constable of the castle, but may also have served as the occasional residence of the king, providing more private accommodation than the palace buildings in the Upper Ward.

Minor roof repairs and enlargement of some of the windows date from the 16th century. More extensive refurbishment took place in the late 17th century, when the tower was fitted out for Prince Rupert as his residence as constable of the castle.

Documentary sources detail a number of minor alterations to the tower's fabric but these all vanished in the rebuilding of 1830-31. Indeed, the work was so comprehensive that it is surprising that the timber-framed buildings survived at all. The tower's height was doubled, the extra weight being taken by a brick sleeve wall built around the inside of the medieval keep wall; as part of this operation much of the 14th-century timberwork was removed. The new foundations caused extensive disturbance, exacerbated by the installation and subsequent replacement of sub-floor services. Despite this we recovered evidence vital to our understanding of the development of the buildings on the top of the motte and have demonstrated some of the archaeological potential of this huge and important site.

□ Brian Kerr is field officer for British Heritage's Central Archaeology Service.



Harrods . Aquascutum . Liberty . Hamleys . Lawleys . Selfridges . Harvey Nichols  
 Royal Doulton . Laura Ashley . Dickins & Jones . Lillywhites . Austin Reed  
 Hermes . Louis Feraud . Escada . Daks . Sogo



# Welcome to the Shopping Capital of Europe: London



For fashion • china • gifts and furnishings • crystal • leather  
 jewellery • audio equipment • cosmetics and knitwear  
 and much, much more

Overseas Visitors please ask for Fexco Tax Free Shopping  
 It will be your passport to extra spending money!

For a copy of our shopping  
 magazine, please contact:

## FEXCO TAX FREE SHOPPING

FEXCO House  
 15 Galena Road  
 Hammersmith  
 London W6 0LT  
 Tel: 081 748 0774  
 Fax: 081 741 5520

Collect your free copy of 'Kudos',  
 the Tax Free Shopping Guide  
 to Great Britain from the  
 hotel concierge

Virgin Retail . Janet Reger . Max Mara . HMV Records . Hawes & Curtis . Mondri . Tower Records . Episode . Our Price  
 Wallis . River Island . Monsoon . Event . Berkstetex . Rohan Design . Tiffany . Cartier . Halcyon Days . BHS . Shellys Shoes

Littlewoods . Jessops . Owen & Owen . Boots . The Gap . Etienne Aigner . Laurel . Salvatore Ferragamo . Berk . Swaine Adeney & Briggs  
 Cotswold . Sheepskins and Wollens . Elam . Top Man . Top Shop . Evans . Principles . Debenhams . Fenwick . Ports

Turnbull & Asser . Robina . John Lewis Partnership . Mappin & Webb . Gucci . Waterford Wedgwood  
 Charles Jourdan . Wallace Heaton . Churchs Shoes . Chanel . ANA Takashimaya . House of Fraser  
 DH Evans . Fortnum & Mason . Simpson Piccadilly . Alfred Dunhill . Marks & Spencer



ILN'S SELECTIVE GUIDE TO SOME OF LONDON'S  
MOST INTERESTING AND ENTERTAINING EVENTS

# HIGH SUMMER

## THEATRE

**Two new works by major comic dramatists are opening in London: *Here* by Michael Frayn & *Time of My Life* by Alan Ayckbourn. An American & a Russian playwright have co-written *Misha's Party* for the RSC, & *The Madness of George III* makes a welcome return to the Lyttelton.**

*Addresses & telephone numbers are given on the first occasion a theatre's entry appears.*

**Antony & Cleopatra.** Richard Johnson & Clare Higgins seldom make a regal couple in John Caird's production in which Paul Jesson's Enobarbus proves more memorable. *Barbican Theatre, Barbican, EC2 (071-638 8891).*

**Arcadia.** Vintage Tom Stoppard—a champagne cocktail of literary mystery, higher mathematics & the chaos theory, which is extended to landscape gardening & the conflicts of country life. Set in both early 19th & late 20th centuries, the play fizzles with verbal facility & dramatic invention, & is stylishly directed by Trevor Nunn. With Felicity Kendal & Harriet Walter. *Lyttelton, National Theatre, South Bank, SE1 (071-928 2252).*

**As You Like It.** David Thacker's sombre production of Shakespeare's pastoral romance has uninspired performances, apart from Samantha Bond's Celia & Michael Siberry's Jaques. *Barbican Theatre, Barbican.*

**The Changeling.** A taut staging of Middleton & Rowley's gruesome Jacobean tragedy. Cheryl Campbell & Malcolm Storry give powerful performances as the mistress & servant drawn together by murder & lust. *The Pit, Barbican, EC2 (071-836 8891).*

**City of Angels.** A witty musical comedy about a thriller-writer in Hollywood whose fiction reflects his own life. It has a fine cast, an evocative jazz score & a sharp, wisecracking script. *Prince of Wales, Coventry St, W1 (071-839 5972).*

**Comedians.** Trevor Griffiths's 1975 drama about an evening class for some would-be comics. With Tim McInnerny. Until July 25. *Lyric Hammersmith, King St, W6 (081-741 2311).*

**A Connecticut Yankee.** Ian Talbot directs Rodgers & Hart's 1927 musical, based on Mark Twain's novel, about a modern-day American who dreams he is in King Arthur's court. Opens July 28. *Open Air Theatre, Regent's Park, NW1 (071-486 2431).*

**Crazy for You.** A lavish, hugely entertaining reworking of the Gershwin brothers' 1930 musical *Girl Crazy*, in which a star-struck banker puts on a show to save the theatre he is meant to be closing. *Prince Edward, Old Compton St, W1 (071-734 8951).*

**Elegies for Angels, Punks & Raging Queens.** A drama with music made up of a series of monologues in which 33 characters relate how they died of AIDS. *Criterion, Piccadilly Circus, W1 (071-839 4488).*

**An Evening with Gary Lineker.** Comedy about five friends who follow the fortunes of England's World Cup football team from their Majorca hotel room. Until July 24. *Vaudeville, Strand, WC2 (071-836 9987).*

**Godspell.** A revival of Stephen Schwartz's 1971 musical based on the Gospel According to St Matthew. Aug 4-31. *Barbican Hall, Barbican EC2 (071-638 8891).*

**Grease.** Energetic rock 'n' roll musical that pastiches the morals, manners & music of teenagers in the 1950s. With Craig McLachlan. Opens July 15. *Dominion, Tottenham Court Rd, W1 (071-580 9562).*

**Here.** Michael Blakemore directs a new play by Michael Frayn about two people who move into an empty room & construct a new life together. With Iain Glen & Lesley Sharp. Opens Aug 4. *Donmar Warehouse, Earlham St, WC2 (071-867 1150).*

**The Importance of Being Earnest.** Maggie Smith steals her every scene as Lady Bracknell with a hilarious performance of perfect comic timing. Nicholas Hytner's pro-



*Keeping abreast of the farcical situations in the uproarious *Lysistrata*.*

duction occasionally falls flat in her absences. Until July 24. *Aldwych Theatre, Aldwych, WC2 (071-836 6404).*  
**Inadmissible Evidence.** John Osborne's overlong 1964 drama is both a dream-like study of a divorce lawyer's mental disintegration & a caustic commentary on 60s England. Trevor Eve impresses in the vitriolic central role, but the play's relentlessly hectoring tone is wearisome & the production is often naturalistic when it should be nightmarish. *Lyttelton, National Theatre.*

**An Inspector Calls.** The startling staging & intense performances over-emphasise the themes & ultimately diminish the power of J.B. Priestley's 1945 drama. Until Aug 14. Transfers to the Aldwych on Aug 24. *Olivier, National Theatre, South Bank, SE1 (071-928 2252).*

**The Invisible Man.** Ken Hill turns H.G. Wells's novel into an Edwardian music-hall melodrama, combining broad comedy with mystery & intriguing stage illusions. *Comedy, Panton St, SW1 (071-867 1045).*

**A Jovial Crew.** A little known 1641 comedy by Richard Brome, reworked by Stephen Jeffreys, about two daughters of a landowner who join a gang of vagrants. A strong ensemble & folk-rock songs add to the fun of a spirited production. *The Pit, Barbican.*

**Juno & the Paycock.** The Dublin Gate Theatre's superb production of Sean O'Casey's drama about tenement dwellers surviving in 1921 Dublin. July 13-Aug 14. *Wyndham's, Charing Cross Rd, WC2 (071-867 1116).*

**Kiss of the Spider Woman: The Musical.** Harold Prince directs this adaptation of Manuel Puig's novel about disparate cell-mates in a South American gaol. With Bebe Neuwirth, Jeff Hyslop & Charles Pistone. *Shaftesbury Theatre, Shaftesbury Ave, WC2 (071-379 5399).*

**The Last Yankee.** Arthur Miller's latest play is set in a New England psychiatric ward, where two clinically depressed wives (Margot Leicester & Helen Burns) are visited by their hus-

bands (Peter Davison & David Healy). A 90-minute drama of affecting moments which fails to develop into the masterpiece it might have been. *Duke of York's, St Martin's Lane, WC2 (071-836 5122).*

**Lust circa 1661.** A new musical comedy based on William Wycherley's *The Country Wife*. With Denis Lawson & Sophie Aldred. Opens July 19. *Theatre Royal, Haymarket, SW1 (071-930 8800).*

**Lysistrata.** A lewd comedy by Aristophanes, in a new translation by Ranjit Bolt, in which the women of Athens declare a sex strike until the men make peace with Sparta. Played by a cast wearing half-masks on a sand-filled stage, Peter Hall's production is an uproariously funny affair full of double entendres & bawdy farce. Until Aug 7. *Old Vic, Waterloo Rd, SE1 (071-928 7616).*

**Macbeth.** Richard Eyre's atmospheric production generally disappoints, & Alan Howard only occasionally displays his power. Until Aug 21. *Olivier, National Theatre.*

**The Madness of George III.** Welcome return of Alan Bennett's moving play about the personal & political consequences of the king's illness. Nigel Hawthorne repeats his award-winning title role. July 17-Aug 30. Returns in Nov after a US tour. *Lyttelton, National Theatre.*

**Marvin's Room.** Award-winning off-Broadway comedy-drama about an estranged daughter forced to care for her father & aunt. With Alison Steadman & Phyllis Logan. Opens July 13. *Hampstead Theatre, Avenue Rd, NW3 (071-722 9301).*

**Misha's Party.** New drama by American Richard Nelson & Russian Alexander Gelman, set in a Moscow hotel during the 1991 attempted coup to topple Gorbachev. With Barry Foster & Sara Kestelman. Opens July 21. *The Pit, Barbican.*

**The Mountain Giants.** Charles Wood completes Luigi Pirandello's unfinished 1937 play in which a troupe of actors is shown the power of





Roll up, roll up for *The Taming of the Shrew* in Regent's Park. McKenzie & Armstrong are razor-sharp in *Sweeney Todd*. Drake & Conti in *Present Laughter*.

theatrical illusion by a magician. William Gaskill directs. Opens July 14. *Cottesloe, National Theatre, South Bank, SE1 (071-928 2252)*.

**Mr A's Amazing Maze Plays.** Evil Mr Accousticus steals sounds in Alan Ayckbourn's inventive family play. Until Aug 19. *Cottesloe, National Theatre*.

**Much Ado About Nothing.** Shakespeare's comedy, with Janet McTeer as Beatrice & Mark Rylance as Benedick. *Queen's, Shaftesbury Ave, WC2 (071-494 5041)*.

**The Odyssey.** Caribbean poet Derek Walcott's retelling of Homer's epic. *The Pit, Barbican*.

**Oleanna.** Harold Pinter directs a controversial new play by David Mamet about a middle-aged professor accused by a woman pupil of sexual harassment. With David Suchet & Lia Williams. *Royal Court, Sloane Sq, SW1 (071-730 1745)*.

**On the Ledge.** Alan Bleasdale's nightmarish comedy is set on the roof & ledges of an inner-city tower block on Bonfire Night. Despite an earthy energy, the play overstretchers its allegorical look at Britain today with stock characters & undynamic polemical speeches. Until Aug 21. *Lyttelton, National Theatre*.

**On the Piste.** John Godber's latest comedy satirises skiers both on & off the slopes. *Garick, Charing Cross Rd, WC2 (071-494 5085)*.

**Present Laughter.** Tom Conti directs Noël Coward's comedy & stars as an actor whose close circle of friends complicates his life. With Jenny Seagrove, Gabrielle Drake & Judy Loc. *Globe, Shaftesbury Ave, W1 (071-494 5067)*.

**Romeo & Juliet.** Judi Dench's production is easier on the eye than the car, with two convincingly youthful lovers (Zubin Varla & Rebecca Callard) & a handsome set by Jack Notman, but only Friar Lawrence (Richard Simpson) has the measure of Shakespeare's verse. *Open Air Theatre, Regent's Park, NW1 (071-486 2431)*.

**Separate Tables.** Peter Hall directs Terence Rattigan's two dramas set in

the same Bournemouth hotel. With Peter Bowles, Patricia Hodge & Rosemary Leach. *Albery, St Martin's Lane, WC2 (071-867 1115)*.

**Sunset Boulevard.** Andrew Lloyd Webber's newest musical is an adaptation of Billy Wilder's 1950 movie. Patti LuPone plays Norma Desmond, a half-forgotten silent movie star who hires a young Hollywood screenwriter to script her comeback film. Trevor Nunn directs. Opens July 12. *Adelphi, Strand, WC2 (071-344 0055)*.

**Sweeney Todd.** Stephen Sondheim's dark musical, based on Christopher Bond's play, is a revenge story of high drama, low comedy & *grand guignol* that amuses & shocks. Alun Armstrong is a chilling barber & Julia McKenzie is magnificent as his pie-making accomplice, Mrs Lovett. *Cottesloe, National Theatre*.

**The Taming of the Shrew.** Shakespeare's battle of the sexes has Anton Lesser & Amanda Harris as the lovers. Bill Alexander directs. Opens July 20. *Barbican Theatre, Barbican*.

**The Taming of the Shrew.** Toby Robertson's dazzlingly colourful production is set in a big top, complete with circus acts, pantomime horse & high jinks so frenetic that they almost swamp the spitting & roaring of Katherine (Cathy Tyson) & Petruchio (Geordie Johnson). *Open Air Theatre, Regent's Park*.

**Time of My Life.** Alan Ayckbourn directs his latest play, a comedy-drama about family tensions at a birthday celebration. With Anton Rodgers, Gwen Taylor & Sophie Heyman. Opens Aug 3. *Vaudeville, Strand, WC2 (071-836 9987)*.

**Translations.** Brian Friel's 1981 play about English soldiers in a Gaelic-speaking community in 1830s County Donegal is a subtle examination of language & cultural identity. Director Sam Mendes sometimes overemphasises these themes but elicits strong performances. Until July 24. *Donmar Warehouse*.

**Travels with My Aunt.** Giles Haverall's eccentric adaptation of

Graham Greene's novel about a retired bank manager's adventures with his globe-trotting aunt. Four actors play 20 or so characters in what is less a play & more a *tour de force* of comic acting. *Whitehall Theatre, Whitehall, SW1 (071-867 1119)*.

**The Winter's Tale.** Adrian Noble's production features John Nettles as Leontes & Samantha Bond as Hermione. *Barbican Theatre, Barbican*.

#### RECOMMENDED LONG RUNNERS

**Blood Brothers,** *Phoenix (071-867 1044)*; **Buddy,** *Victoria Palace (071-834 1317)*; **Cats,** *New London (071-405 0072)*; **Five Guys Named Moe,** *Lyric (071-494 5045)*; **Joseph & the Amazing Technicolor Dreamcoat,** *Palladium (071-494 5020)*; **Les Misérables,** *Palace (071-434 0909)*; **Miss Saigon,** *Theatre Royal, Drury Lane (071-494 5001)*; **The Mousetrap,** *St Martin's Lane (071-836 1443)*; **The Phantom of the Opera,** *Her Majesty's (071-494 5400)*; **Starlight Express,** *Apollo Victoria (071-630 6262)*; **The Woman in Black,** *Fortune (071-836 2238)*.

#### OUT OF TOWN

**RSC season at Stratford:** At the Royal Shakespeare Theatre: *King Lear*, directed by Adrian Noble, with Robert Stephens in the title role. *The Merchant of Venice*, directed by David Thacker, with David Calder as Shylock & Penny Downie as Portia. *The Tempest*, directed by Sam Mendes, with Alec McCowen as Prospero, opens Aug 11. At the Swan Theatre: *Murder in the Cathedral* by T. S. Eliot, directed by Steven Pimlott. *The Venetian Twins* by Carlo Goldoni in a version by Ranjit Bolt, directed by Michael Bogdanov. *The Country Wife* by William Wycherley, directed by Max Stafford-Clark, opens Aug 10. At The Other Place: *Ghosts* by Henrik Ibsen, directed by Katie Mitchell, with Jane Lapotaire & Simon Russell Beale. *Julius Caesar*, directed by David Thacker, opens Aug 5. *Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick CV37 6BB (0789 295623)*.

## CINEMA

Summer is the time of the American blockbusters, geared for mass audiences exchanging oppressive heat for air-conditioned cool oases. Among the big-budget contenders are Steven Spielberg's *Jurassic Park*, Sylvester Stallone's hair-raising mountain film *Cliffhanger* & Arnold Schwarzenegger's action fantasy *Last Action Hero*.

**The Assassin** (18). Bridget Fonda plays a drug addict, convicted of killing a policeman & awaiting execution, who becomes trained as a specialist in political murder. John Badham's film has a familiar ring because it is the American remake of Luc Besson's *Nikita*. Most of it follows the original quite closely, but the unappealing character of Victor the Cleaner, played by Harvey Keitel as one of the coldest murderers ever seen on the screen, is excessive.

**Bambi.** (U). One of the most affecting cartoons ever produced by Disney. First released in 1942, it is the story of a fawn, growing up in a forest, whose mother is chased and killed by hunters. Children will have a hard time stifling the sobs. The artistry is magical & timeless. Opens July 23.

**Benny & Joon** (12). An offbeat, touching story in which Aidan Quinn is Benny, a motor mechanic in Spokane, Washington, who resolutely looks after his disturbed sister, Joon, played by Mary Stuart Masterson. Sam (Johnny Depp), a docile & silent young man, enters her life, & their relationship—two innocents in league against the real world—causes Benny deep anguish. Opens July 9.

**Born Yesterday** (PG). Memories inevitably intrude of the 1950 film version of Garson Kanin's play, with Judy Holliday's immortal performance as the showgirl whom a rich hood wants to transform into a Washington socialite. Now Melanic





Stallone & Turner have a rocky relationship in *Cliffhanger*. Fun in the Italian sun in *Much Ado About Nothing*. Some woodland wonders for young Bambi.

Griffith bravely attempts the tough role, here changed into a Las Vegas performer, with John Goodman as her Chicago millionaire boyfriend & Don Johnson as the journalist who is hired to teach her the niceties of DC speech & etiquette. Luis Mandoki's film has a slightly dated air in this age of increased social mobility.

**Cliffhanger** (15). Sylvester Stallone plays a mountaineer who gives up the dangerous sport after seeing a climber die. He is then obliged to return to the peaks when fugitives, led by John Lithgow, kidnap his ex-partner, Michael Rooker, & girlfriend, Janine Turner. The setting is Colorado but filming was carried out in the Dolomites, often at 12,000 feet. Nerves of steel are required to watch some of director Renny Harlin's vertigo-inducing scenes.

**Dennis**. John Hughes, the mind behind *Home Alone*, unleashes another nightmarish American child on the public, this time based on the American comic-strip Dennis the Menace. The live-action Dennis is played by seven-year-old Mason Gamble. Walter Matthau is the long-suffering neighbour, with Joan Plowright as his wife. Opens July 30.

**Falling Down** (18). A Los Angeles motorist, Michael Douglas, loses his cool in a traffic jam, abandons his car & becomes violently psychotic as he sets himself up as a one-man vigilante task force. Director Joel Schumacher manages to evoke sympathy for this twisted character by showing how the frustrations of city life can be responsible for unhinging a man.

**Groundhog Day** (PG). In Punxsutawney, Pennsylvania, the coverage of an annual rite celebrating the arrival of spring is a regular outside assignment for a jaded Pittsburgh TV weatherman, played by the splendidly sardonic Bill Murray. On this occasion he finds he's stuck in a time loop, living the same day over & over, & it enables him to revise his view of life. A likeable comedy co-written & directed by Harold Ramis.

**Innocent Blood** (15). Pittsburgh is the setting for a humorous but violent vampire thriller, directed by John Landis. Anthony LaPaglia plays an undercover cop on the trail of a Mafia boss, Robert Loggia. The mobster has been turned into a vampire by a ravishing gamine, Anne Parillaud, who satisfies her appetite for blood only on villains. The blood flows interminably but, be assured, it's a spoof.

**Jurassic Park** (PG). Steven Spielberg's summer blockbuster is his version of Michael Crichton's best-selling novel. Richard Attenborough makes a welcome return to acting in the key role of a billionaire who has backed DNA experiments that have led to the regeneration of dinosaur species that were extinct before the arrival of mankind. The world's most astonishing theme park is established on a remote island, where prehistoric creatures wander freely, triggering a spectacular crisis. The special effects are breathtaking; competing with them are Sam Neill, Laura Dern & Jeff Goldblum. A charity royal premiere, in the presence of the Princess of Wales & in aid of the Natural History Museum & Turning Point, will be held on July 15 at the Empire, Leicester Sq, WC2. Opens July 16.

**Last Action Hero**. A big budget action fantasy in which an 11-year-old boy is sucked into a film & intergalactic adventure with his favourite screen hero, played by Arnold Schwarzenegger. With Charles Dance, Anthony Quinn & Art Carney. Opens July 30.

**Mad Dog and Glory** (15). Robert De Niro plays a police photographer who helps Bill Murray, a gangster & club owner, & is rewarded with the gift of Uma Thurman. Director John McNaughton does not seem too sure how to handle his actors, & fatally allows Murray not to be very funny.

**Made in America** (12). Single, career woman Whoopi Goldberg's black teenage daughter (Nia Long) discovers that her origin was the consequence of artificial insemination.

She later learns that her father is a white used-car dealer (Ted Danson). A good-natured comedy that says more sensible things about racial harmony than many more serious works. Opens Aug 13.

**Much Ado About Nothing** (PG). Bright Italian sunlight washes the screen of Kenneth Branagh's lively film in which he also plays Benedick to Emma Thompson's Beatrice. The setting is the Villa Vignamaggio in Tuscany; the young lovers are played by Robert Sean Leonard & Kate Beckinsale. Denzel Washington is Don Pedro & Keanu Reeves the villainous Don John, with Michael Keaton as an idiosyncratic Dogberry. The pace is sometimes as fast as 1930s screwball comedy, but the change of mood in the wedding scene is acutely painful, giving the light-hearted comedy a sharp cutting edge. Opens Aug 27.

**Savage Nights** (18). The director & star, Cyril Collard, died of AIDS three days before his film won four French Césars, including best film. The hero is a reckless young bi-sexual who simultaneously has an affair with Romane Bohringer & with her boyfriend (Carlos Lopez), but tells neither that he has HIV. The result is a timely & acutely poignant work.

**Super Mario Bros.** (PG). A \$48m spinoff from a computer video game, an indication of the direction in which cinema seems to be going. Bob Hoskins & John Leguizamo are Mario & Luigi, a pair of Brooklyn plumbers who are sucked into an alternative universe when they go to the aid of a dinosaur researcher, Samantha Mathis. Wild & spectacular adventures in an amazing city involving battles with eight-foot creatures, fireballs, carnivorous plants & a pair of comical kidnappers. Opens July 9.

**Tango** (15). A witty, cynical & riveting French black comedy in which Thierry Lhermite seeks the advice of his uncle, Philippe Noiret, & the help of a hitman, Richard Bohringer, when his wife, Miou-Miou, walks out on him. Opens July 16.

## OPERA

The Royal Opera's new staging of *Eugene Onegin* gives a chance to hear the outstanding Russian exponent of the title role, Sergei Leiferkus. New operas by Julian Grant & Kevin Volans are on view at the Almeida Theatre; &, weather permitting, opera can be enjoyed in the open air both in London & farther afield.

### ALMEIDA OPERA

Almeida Theatre, Almeida St, N1 (071-359 4404).

**A Family Affair**. World premiere of a comic opera by Julian Grant, based on the play by Alexander Ostrovsky. Nicholas Kok conducts, Martin Duncan directs; cast includes Nerys Jones, Geoffrey Dolton & Richard Suart. July 8,10,13,15,17.

**The Man who Strides the Wind**. New opera by Kevin Volans, based on the travels in Abyssinia of the poet Arthur Rimbaud, with text by Roger Clarke. David Parry conducts, Peter Mumford directs; Thomas Randle sings Rimbaud. July 9,12,16.

**Judith**. Double bill of one-act music-dramas based on the story of Judith & Holofernes: *Line of Terror* by Ian McQueen & a marionette piece with music by David Lang. July 14,17.

### BRITISH YOUTH OPERA

Sadler's Wells, Rosebery Ave, EC1 (071-278 8916).

**The Marriage of Figaro**. Tamás Vásáry conducts, with Nathan Berg as Figaro & Rosamund Cole as Susanna. Aug 24,26,28.

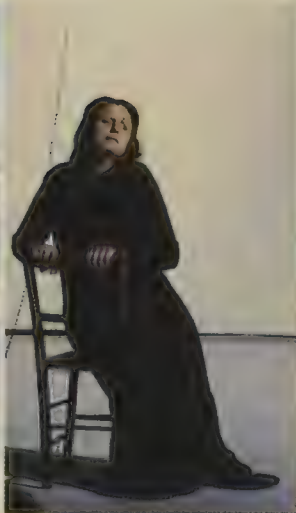
**La Bohème**. New production by Patrick Libby, conducted by music director Timothy Dean, with Catrin Wyn Davies as Mimi & Rafael Rojas as Rodolfo. Aug 25,27.

### ENGLISH BACH FESTIVAL

Royal Opera House, Covent Garden, WC2 (071-240 1066/1911).

**Iphigénie en Tauride**. Alain Germain's acclaimed production of Gluck's masterpiece, incorporating





Opera Box performs Mozart & Puccini in historic settings. Janice Cairns sings in ENO's *Simon Boccanegra*. Birmingham Royal Ballet's *Romeo & Juliet* in London.

baroque dance, & costumes based on original designs. Marc Minkowski conducts; Jennifer Smith sings the title role, with François Le Roux as Oreste. July 18.

#### ENGLISH NATIONAL OPERA

*London Coliseum, St Martin's Lane, WC2 (071-836 3161/071-240 5258).*

**Simon Boccanegra.** Gregory Yurisich sings the title role in David Alden's production, with John Connell as Fiesco & Janice Cairns as Amelia. Aug 26, 28, Sept 1, 4, 8, 10.

**Street Scene.** Kurt Weill's music-drama about the harsh realities of life in a Manhattan tenement in the 1930s. Josephine Barstow sings the central character, Anna Maurrant. Aug 27, Sept 2, 3, 9, 11.

#### MIDSUMMER OPERA

*90 Grange Rd, W5 (081-579 7477).*

**Dido & Aeneas, Venus & Adonis.** Double bill of English opera, performed in the garden of a private house; both staged by Alan Privett & directed from the harpsichord by David Roblou. Sept 2-4.

#### ROYAL OPERA

*Covent Garden, WC2 (071-240 1066).*

**Don Giovanni.** Thomas Allen portrays Giovanni as a sadistic anti-hero in Johannes Schaa's production. Claudio Desderi sings Leporello, with Karita Mattila & Ann Murray as Anna & Elvira. Bernard Haitink conducts. July 9, 12, 14, 16, 19, 21, 23.

**The Cunning Little Vixen.** Last performance of Bill Bryden's enchanting staging, with Lillian Watson as Vixen Sharp-Ears. July 10.

**Eugene Onegin.** Sergei Leiferkus sings Pushkin's doomed hero in John Cox's production, designed by Timothy O'Brien, conducted by Valéry Gergiev. Galina Gorchakova & Lyuba Kazarnovskaya share the role of Tatyana. July 13, 15, 17, 20, 22, 24.

#### OUT OF TOWN

##### BATH & WESSEX OPERA

*Theatre Royal, Bath (0225 448844).*

**La traviata.** Faith Elliott sings the title role, with American tenor Charles Workman as Alfredo & David Barrell as Giorgio Germont, in

John Pascoe's production, with sets by David Myerscough-Jones. Klaus Donath conducts. Aug 7, 9, 11, 13.

**The Turn of the Screw.** Production by Olivia Fuchs, of Opera Factory Zurich, costumes by Andrea Carr; Janis Kelly sings the Governess, Roger Vignoles conducts. Aug 8, 10, 12, 14.

#### OPERA BOX

English Heritage presents performances against the background of some of England's historic ruins.

*English Heritage box office: PO Box 43, London WC2 (071-413 1443).*

**Tosca.** Bridgett Gill sings the title role, with Donald Stephenson as Cavaradossi & Terence Sharpe as Scarpia.

**Don Giovanni.** Brendan Wheatley is Giovanni, Ian Comboy Leporello, Christine Teare Donna Anna, Maria Moll Donna Elvira.

*Bolsover Castle, Derbys, July 24, 25. Kenilworth Castle, Warwicks, July 31, Aug 1. Framlingham Castle, Suffolk, Aug 7, 8. Kirby Hall, Northants, Aug 14, 15. Battle Abbey, Sussex, Aug 21, 22.*

#### ROMANIAN STATE OPERA

*Castle Gardens, Rochester, Kent.*

*Box office: 0634 811181/843666.*

**Nabucco.** Open-air production against the walls of the Norman castle, directed by Hero Lupescu, conducted by Cornel Trailescu. The company of 170 includes 35 dancers from the Romanian State Ballet. The title role is sung by Vasile Martinoiu. July 24.

#### WELSH NATIONAL OPERA

**La favorita.** Long neglected Donizetti opera worth catching for its rarity value & Rennie Wright's dramatic production; Bernadette Cullen sings the title role.

**Eugene Onegin.** New production by Howard Davies, with Jason Howard as Onegin & Janice Watson as Tatyana; Carlo Rizzi conducts.

**La Bohème.** With Mary Callan Clarke & Paul Charles Clarke as Mimi & Rodolfo.

*Apollo, Oxford (0865 244544); July 6-10. Theatre Royal, Plymouth (0752 267222); July 13-17.*

## DANCE

**English National Ballet** reopens London's Savoy Theatre with a triple bill that includes *The Savoy Suite* by Wayne Sleep, then moves to the South Bank for three weeks. The 200-strong Kirov Company brings no fewer than five full-length ballets to London &, with Birmingham Royal Ballet at Covent Garden, there are three versions of *Romeo & Juliet* on offer.

#### Birmingham Royal Ballet.

Company director Peter Wright's production of *The Sleeping Beauty*, with designs by Philip Prowse, opens the two-week season. July 26, 27, 30, 31 (m&e), Aug 2, 3. Triple bill: *Concerto*, by Kenneth MacMillan, to music by Shostakovich; *Job*, by Ninette de Valois, in celebration of the choreographer's 95th birthday, set to music by Vaughan Williams; *Choreartium*, by Leonide Massine, reconstructed by Tatiana Leskova, music by Brahms. July 28, 29. *Romeo & Juliet*, choreography by MacMillan, new designs by Paul Andrews. Aug 4, 5 (m&e), 6, 7 (m&e). *Royal Opera House, Covent Garden, WC2 (071-240 1066/1911).*

**English National Ballet.** A week of 20th-century choreography celebrates the reopening of the Savoy Theatre. Programme A: *The Savoy Suite*, choreographed by Wayne Sleep, who is scheduled to dance at every performance, music by Carl Davis inspired by the Gilbert & Sullivan operas; *Grand pas classique* from *Raymonda* Act III, re-created by Frederic Franklin; *The Seven Silences of Salome*, first London performance of Olga Roriz's commission, to music by Antonio Emiliano. July 19-21. Programme B: *Les Sylphides*, staged by Alicia Markova; *Sphinx*, by Glen Tetley; *The Savoy Suite*. July 22-24. *Savoy Theatre, Strand, WC2 (071-836 8888).* Season of classical ballet. *Swan Lake*. Re-staged by Raissa Struchkova after

the traditional Bolshoi version, choreographed by Alexander Gorsky & Asaf Messerer. July 27, 28 (m&e), 29, 30, 31 (m&e), Aug 2, 3, 4 (m&e), 5, 6, 7 (m&e). *Romeo & Juliet*. Choreography by Frederick Ashton, staged by Peter Schaufuss, designed by Peter Rice. Aug 9, 10, 11 (m&e), 12, 13, 14 (m&e). *Royal Festival Hall, South Bank Centre, SE1 (071-928 8800).*

**Is that all there is?** Based on the scandalous life of the Russian aristocrat & philosopher Lou Salomé, the production is devised & choreographed by Amir Hosseinpour, who also takes part as a dancer, with Sarah Toner, Floyd Hendricks & Liliano Montevecchi. July 29 - Aug 7. *Almeida Theatre, Almeida St, N1 (071-359 4404).*

**Kirov Ballet.** Principal artists include Olga Chenchikova, Irina Chistyakova, Larissa Lezhnina, Andris Liepa, Faroukh Ruzimatov, Konstantin Zaklinsky, Igor Zelensky, & guest star Nina Ananiashvili. Season continues with *Swan Lake*, July 8, 27-29. *Romeo & Juliet*, July 9, 10 (m&e), 12, 13. *La Bayadère*, July 15, 16, 17 (m&e). *Le Corsaire*, July 19-21, 30, 31 (m&e). *Sleeping Beauty*, July 22, 23, 24 (m&e), 26. Gala programme, July 14. *London Coliseum, St Martin's Lane, WC2 (071-836 3161).*

#### London Contemporary Dance School.

New choreography by senior students & first performances of new works by head of choreography Victoria Marks & LCDS graduates Chick Eldridge & Richard Alston. The latter's work is inspired by the poet Rimbaud & performed to Britten's *Les Illuminations*. July 5-10. *The Place, 17 Duke's Rd, WC1 (071-387 0031).*

**Prague Festival Ballet.** Triple bill of one-act ballets, including *Silent Whispers* & a new work, *Love Lessons*, both by David Slobaspycký, & Alice Necseá's *Serenade Opus 5*, to music by Eugen Suchon. Aug 6, *Octagon, Yeovil (0935 22884).* Aug 8, *Corn Exchange, Cambridge (0223 357851).* Aug 10, *Royal Hall, Harrogate (0423 565757).* Aug 11, *Queen Elizabeth Hall, South Bank Centre, SE1 (071-928 8800).*





English National Ballet in *The Seven Silences of Salome*. Lakeside music at Kenwood.

## MUSIC

The BBC Henry Wood Promenade Concerts provide eight weeks of hugely varied music making at the Albert Hall, opening with Strauss's *Elektra*. The South Bank also offers a catholic summer programme, & there are weekend, open-air concerts at Crystal Palace & at Kenwood, in Hampstead.

### ALBERT HALL.

Kensington Gore, SW7 (071-589 8212).

99th season of Henry Wood Promenade Concerts. July 16-Sept 11, 7.30pm, unless otherwise stated.

**BBC Symphony Orchestra & Singers.** Andrew Davis conducts Richard Strauss's opera *Elektra*, with Marilyn Zschau in the title role, Eva Randova as Clytemnestra, Willard White as Orestes, July 16.

**Collegium Cartusianum, Cologne Chamber Choir.** Peter Neumann conducts Bach's Mass in B minor, July 21.

**City of Birmingham Symphony Orchestra.** Mark Elder conducts Beethoven's Piano Concerto No 2, with Dmitri Alexeev, Mahler's Symphony No 4, with Amanda Roocroft, July 22.

**St James's Baroque Players & Singers.** Ivor Bolton conducts Charpentier's *Messe pour les trépassés*, with Emma Kirkby, Susan Bickley, Jamie MacDougall, Gerald Finley, July 23, 10pm.

**London Symphony Orchestra.** Michael Tilson Thomas conducts Bernstein's suite *A Quiet Place*, Shostakovich's Cello Concerto No 1, with Mischa Maisky, Stravinsky's *The Rite of Spring*, July 24.

**BBC Welsh Symphony Orchestra.** Tadaaki Otaka conducts two concerts: Strauss's *Don Juan*, Grieg's Piano Concerto, with Martin Roscoe, Walton's Symphony No 1, July 27; Mahler's Symphony No 6, July 28.

**BBC Symphony Orchestra.** Mark Wigglesworth conducts Wagner's

Prelude & Liebestod from *Tristan und Isolde*, with Gwyneth Jones, Messiaen's *Turangalila* Symphony, with Joanna MacGregor, piano, Cynthia Millar, ondes martenot, July 30.

**King's Consort, Choir of New College, Oxford, Choristers of Salisbury Cathedral.** Robert King conducts Handel's oratorio *Deborah*, with Yvonne Kenny, Susan Gritton, Catherine Denley, James Bowman, Michael George, Aug 1, 7pm.

**Hanover Band.** Anthony Halstead is director & solo harpsichord in a Bach programme, Aug 2.

**I Virtuosi di Roma.** Concertos for piccolo, oboe, cello, by Vivaldi & Boccherini, directed from the violin by Angelo Stefanato, Aug 5, 10pm.

**City of London Sinfonia.** Richard Hickox conducts Strauss's Oboe Concerto, with Nicholas Daniel, Robert Saxton's Viola Concerto, with Paul Silverthorne, Mendelssohn's Symphony No 4, Aug 6.

**BBC Symphony Orchestra.** Mark Wigglesworth conducts Strauss's tone poem *Death & Transfiguration* & the closing scene from *Salome*, with Maria Ewing, Shostakovich's Symphony No 5, Aug 7.

**London Philharmonic.** Franz Welser-Möst conducts Bartók's Dance Suite, Dvořák's Violin Concerto, with Frank Peter Zimmermann, Brahms's Symphony No 4, Aug 16.

**BBC Scottish Symphony Orchestra.** Jerzy Maksymiuk conducts Sibelius's Symphony No 6, Rachmaninov's Piano Concerto No 1, with Jean-Philippe Collard, Kodály's *Háry János* suite, Aug 20.

**Oslo Philharmonic Orchestra.** Mariss Jansons conducts two programmes. Tchaikovsky's Violin Concerto, with Midori, Strauss's An Alpine Symphony, Aug 23; Bartók's Viola Concerto, with Yuri Bashmet, Stravinsky's *The Firebird*, suite (1919), Dvořák's Symphony No 8, Aug 24.

**Consort of Musicke.** Anthony Rooley directs madrigals from Monteverdi's Book VI, Aug 25, 10pm.



BY APPOINTMENT TO  
HER MAJESTY THE QUEEN  
CLEANERS OF SOFT FURNISHINGS AND CARPETS

Only one interior renovation  
company has so much experience



A thing of beauty is a joy forever, and caring for beautiful interiors is something we have been doing for a long, long time. As acknowledged specialists in soft furnishing restoration work our skill, knowledge and reliability are at your disposal throughout the range of our services.

Curtains and draperies removed, expertly cleaned and skilfully refitted.  
Carpets and upholstery thoroughly rejuvenated.  
Fine rugs and tapestries collected, renovated and returned.  
New curtains made – Upholstery recovered.  
Carpets and fabric protected – Curtains relined and altered.

When quality matters call  
**Pilgrim Payne & Co. Ltd.**  
Founded 1850

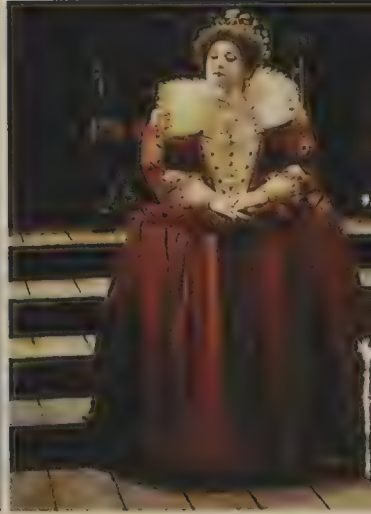
**081-960 5656**

290/294 Latimer Road, London W10 6QU

Clients in Bath/Bristol areas please dial  
100 and ask for Freephone Pilgrim Payne.

**Service is our success**





Andrew Davis conducts at the Proms; Kronos Quartet at the Barbican; George Benjamin directs *Meltdown* at the South Bank. Buxton stages *Maria Stuarda*.

**London Classical Players, Schütz Choir.** Roger Norrington conducts Haydn's oratorio *The Seasons*. Aug 29, 7pm.

**Leipzig Gewandhaus Orchestra.** Kurt Mazur conducts two concerts marking the orchestra's 250th anniversary. Schubert's Symphony No 8 (Unfinished), Bruckner's Symphony No 4 (Romantic), Aug 30, 8pm; Brahms's Piano Concerto No 2, with John Lill, Mendelssohn's Overture & Incidental Music to *A Midsummer Night's Dream*, Aug 31, 7.30pm.

BARBICAN HALL.  
Silk St, EC2 (071-638 8891).

**London Symphony Orchestra.** Mstislav Rostropovich conducts Beethoven's *Coriolan* overture & Piano Concerto No 3, with Radu Lupu, & the world première of Artimov's Symphony No 3. July 11, 7.30pm.

**Kronos Festival.** Founded in 1973, this American quartet promotes & performs contemporary music. Philip Glass, Henry Cowell, John Zorn, Lois Vierk, July 21; Henryk Gorecki, Sofia Gubaidulina, Kancheli, Arvo Pärt, July 23; Steve Lacy, Steven Mackey, Thomas Mapfumo, July 24; 7.30pm.

CRYSTAL PALACE BOWL.  
SE19. Box office: Churchill Theatre, Bromley BR1 1HA (081-313 0527).

**Royal Philharmonic Pops.** Six Sunday concerts, with seating in deckchairs or on the grass. Best of the proms, July 25; Classical favourites, Aug 1; Salute to the 40s, Aug 8; Viennese night, Aug 15; Classical favourites, Aug 22; Tchaikovsky night, Aug 29; 7.30pm.

KENWOOD LAKESIDE  
Hampstead Lane, NW3 (071-413 1443).

**London Schools Symphony Orchestra.** Tchaikovsky, Nielsen, Grieg, Rachmaninov & Walton (with fireworks). July 17, 7.30pm.

**The Royal Opera** gives a concert performance of Verdi's *Otello*, with Vladimir Atlantov & Katia Ricciarelli. July 18, 7pm.

**Nights at the Ballet.** BBC Concert Orchestra play ballet music by Delibes, Elgar, Lambert, Walton,

Franck, Tchaikovsky. July 24, 7.30pm.

**Royal Philharmonic Orchestra.** Popular classics by Rossini, Grieg, Tchaikovsky. July 31, 7.30pm.

**London Bach Orchestra** play Mozart, Borodin, Purcell, Vivaldi, Handel. Aug 7, 7.30pm.

**A Night at the Opera.** Desford Colliery Caterpillar Band, Sun Life Band & Crouch End Festival Chorus give extracts from operas by Wagner, Bizet, Gounod, Rossini, Puccini, Verdi. Aug 14, 7.30pm.

**Coronation Anniversary Prom.** Edward Heath conducts the English Sinfonia in Mozart, Walton, Delius, Wood, Arne, Elgar. Aug 21, 7.30pm.

SOUTH BANK CENTRE  
SE1 (071-928 8800).

**Glyndebourne Festival Opera,** with the London Philharmonic, give concert performances of Lehár's *Die lustige Witwe*, with Felicity Lott as Hanna Glawari, Thomas Hampson as Danilo, sung in German, with a new English narration by Tom Stoppard, spoken by Dirk Bogarde. *Festival Hall*, July 18, 20, 22. 7.30pm.

**Meltdown.** A week of contemporary music, dance, film & performance, under the artistic direction of George Benjamin. July 18-25.

**Indian Summer:** Surya Kumari & her company of dancers; *Purcell Room*, Aug 5-7. Anup Kumar Biswas, cello, directs classical dance & music; *Purcell Room*, Aug 8, 10, *Queen Elizabeth Hall*, Aug 12. Imrat Khan, sitar & surbahar, Kumar Bose, tabla; *Queen Elizabeth Hall*, Aug 14. North Indian classical music & dance; *Queen Elizabeth Hall*, Aug 15-18, 22.

**The Cave.** Music/video/theatre epic, based on a biblical story, conceived by Steve Reich & video artist Beryl Korot, performed by 13 musicians & four singers in front of five huge video screens. *Festival Hall*. Aug 18-23, 7.30pm.

**New London Consort.** Philip Pickett directs a musical pilgrimage along the medieval road to Santiago de Compostela. *Queen Elizabeth Hall*. Aug 23, 7.45pm.

## FESTIVALS

Programmes range from the wide sweep of Edinburgh to the specialised fare of Glamorgan & York. The themes of King's Lynn & Chichester provide a focus for programme planners.

Buxton & Broomhill have operas directed by Jonathan Miller, & Shakespeare is performed at Arundel, Lichfield & the Worcester Three Choirs festival in open-air productions.

### ARUNDEL FESTIVAL

Opens with a firework concert at the castle by the band of the Grenadier Guards. Oxford Stage Company performs *The Comedy of Errors* in the Open Air Theatre. Artistic director Graeme Jenkins conducts concerts by the London Mozart Players & the City of London Sinfonia; recitals by pianist John Lill & the Brodsky Quartet. Aug 27-Sept 5. Box office: Mill Rd, Arundel, W Sussex BN18 9AT (0903 883474).

### BROOMHILL SUMMER SEASON

A newly restored theatre, built in the late-19th century by Sir David Salomons in his Kent country house, is the venue for opera, music theatre, recitals, cabaret & jazz. Jonathan Miller directs a young cast in Strauss's *Ariadne auf Naxos*, conducted by Nicholas Cleobury; Benjamin Luxon directs Purcell's *Dido & Aeneas*, with students from Christchurch College, Canterbury. Song recitals by Anne Evans & Russell Smythe; cabaret by Courtney Kenny & Nuala Willis; Anglo-French community opera staged by Southborough & its French twin Lambersart. Until Sept 4. Box office: Broomhill Rd, Southborough, Kent TN3 0TG (0892 517720).

### BUXTON OPERA FESTIVAL

Jonathan Miller directs the two operas. Cimarosa's *The Secret Marriage*, a comedy of clandestine love, is a collaboration with Opera North; Donizetti's *Maria Stuarda*, jointly staged with Monte Carlo Opera, is a romanticised version of the historic events leading

to the execution of Mary Queen of Scots. The enemy queens, Elizabeth I & Mary, whose apocryphal encounter is the turning point of the opera, are sung by Mariana Cioromila & Christine Weidinger. Mary was a frequent visitor to Buxton between 1573 & 1584 & her links with the town are the theme of a display mounted against the backdrop of the Old Hall Hotel, where the queen stayed. Also recitals, readings, morris dancing, Russian Balalaika music & cabaret. July 14-Aug 1. Box office: Opera House, Buxton, Derby SK17 6XN (0298 72190).

### CHICHESTER FESTIVITIES

The Best in Britain theme focuses on brass, jazz, musicals & youth, with the participation of the Royal Artillery Band, George Melly, Kenny Baker, the Syd Lawrence Orchestra, National Pops Orchestra & young musicians from the area. The National Symphony Orchestra of Latvia makes its UK début & marks the Tchaikovsky centenary; soprano Rita Hunter gives a recital of English songs; cellist Steven Isserlis gives the European première of Tavener's *Eternal Memory*, with the City of London Sinfonia under Richard Hickox. Exhibition of British art & more than 100 fringe events. Until July 20. Box office: Old Theatre, 43 South St, Chichester, W Sussex PO19 1DX (0243 780192).

### CITY OF LONDON FESTIVAL

Choral concerts by the choir of the Chapel Royal in the church of St Peter ad vincula; organ & chamber group recitals in City livery halls; concerts at the Barbican; open-air events in Broadgate Arena & St Katharine Dock; international lieder competition; a music trail through the centre of the City. Until July 21. Box office: St Paul's Churchyard, London EC4M 8BU (071-248 4260).

### DARTINGTON FESTIVAL OF MUSIC

International artists teaching at the summer school, who also perform, include pianist Joanna MacGregor, singers Emma Kirkby & Jill Gomez, violinist Ruggiero Ricci, Brodsky &





*The Consort of Musick at York; Death in Venice at Edinburgh's fringe. Boomerangs zoom in the Festival Hall & Megabugs invade the Science Museum.*

Medici Quartets. Concert performance of *The Marriage of Figaro* by advanced students; staged performances of operas by the 12th-century Hildegard of Bingen, Stradella, Holst & Britten; many choral & instrumental concerts. July 24-Aug 28. *Box office: Dartington Hall, Totnes, Devon TQ9 6DE (0803 863073).*

**EDINBURGH INTERNATIONAL FESTIVAL.** The music of Schubert & Janáček is juxtaposed in 12 concerts & recitals. Two Verdi operas, the early *1 due Foscari* & his final comic masterpiece, *Falstaff*, are staged by Scottish Opera & Welsh National Opera respectively; the Canadian Opera Company presents a Bartók/Schoenberg double bill. Mark Morris & Bill T. Jones bring contemporary dance from the USA. Theatre productions by major directors Peter Stein. Peter Sellars & Robert Wilson, involving companies from Salzburg & Berlin. Visiting orchestras from Norway, Germany & Spain. Hundreds of fringe events. Aug 15-Sept 4. *Box office: 21 Market St, Edinburgh EH1 1BW (031-225 5756).*

**HARROGATE INTERNATIONAL FESTIVAL.** Works by John Tavener performed by the Rodolfus Choir, City of London Sinfonia, Duke String Quartet & soprano Patricia Rozario. Baroque music by I Virtuosi di Roma; contemporary dance by Prague Festival Ballet; popular arias & Neapolitan serenades by tenor Dennis O'Neill. July 29-Aug 11. *Box office: Royal Baths, Harrogate HG1 2RR (0423 565757).*

**KING'S LYNN FESTIVAL.** The theme of Sea & Countryside is echoed in the programmes of the Royal Liverpool Philharmonic Orchestra, the English Concert & the Bournemouth Sinfonietta, in evenings of storytelling & poetry, & in exhibitions. Vocal group I Fagiolini performs the madrigals of John Willbye & Thomas Morley, two of Norfolk's distinguished sons. July 17-31. *Box office: 27 King St, King's Lynn, Norfolk PE30 1HA (0553 773578).*

**LICHFIELD FESTIVAL.** Tchaikovsky is the featured compos-

er. The BBC Symphony Orchestra & pianist Nikolai Demidenko open the festival with a Tchaikovsky programme; Endellion String Quartet performs a complete cycle of his quartets in three concerts. Fretwork & Red Byrd commemorate the 350th anniversary of the siege of Lichfield with music for viols & voices & give the world premiere of Thea Musgrave's *Lamentations*. Open-air production of *Richard III* & a celebration of Ivor Novello. July 9-18. *Box office: Donegal House, Bore St, Lichfield, Staffs WS13 6NE (0543 257557).*

**THREE CHOIRS FESTIVAL WORCESTER.** Major choral works include Walton's *Belshazzar's Feast* & Britten's *War Requiem*, both with the BBC Philharmonic. Handel's oratorio *Belshazzar* & Verdi's *Requiem*. Gioia della Musica of Prague performs music for the courts of Bohemia; Sally Burgess sings jazz; *All's well that ends well* is given in the deanery garden. Aug 21-28. *Box office: College House, 15 College Green, Worcester WR1 2LH (0905 21911).*

**VALE OF GLAMORGAN FESTIVAL.** A celebration of modern music, featuring more than 30 works by nine composers, many of whom will talk about their work. Commissioned pieces by Charlie Barber & Graham Fitkin. Performers include Steve Reich, Smith Quartet, Bournemouth Sinfonietta & Piano Circus. Aug 24-31. *Box office: St Donat's Arts Centre, St Donat's Castle, Llantwit Major, South Glam CF61 1WF (0446 794848).*

**YORK EARLY MUSIC FESTIVAL.** The theme Celebrating Europe brings visitors from east & west to join with the Consort of Musick, Tallis Scholars & Yorkshire Bach Choir. Musica Antiqua Praha performs baroque music from the Kromeriz Archives; Musica Petropolitana illustrates Italian influences on the Russian imperial court; Grupo Vocal Gregor performs music from Spain's golden age; Akademie für Alte Musik Berlin plays works by C. P. E. & J. S. Bach. July 9-18. *Box office: PO Box 226, York YO3 6ZU (0904 658338).*

## EXHIBITIONS

**Aratjara, the largest show of Aboriginal art yet seen in Europe, opens at the Hayward. Designs by Burne-Jones go on show at the Tate; giant robotic insects terrorise visitors to the Natural History Museum; & the Science Museum takes a futuristic look at tomorrow's technology.**

**AGNEW'S**  
43 Old Bond St, W1 (071-629 6176).

**Summer Exhibition.** Old Master & English paintings, drawings, watercolours, prints & sculpture, including Rubens's *Holy Family with the Infant St John* & a recently rediscovered Constable, *The Wheatfield*. Until July 30. Mon-Fri 9.30am-5.30pm, Thurs until 6.30pm.

**BARBICAN ART GALLERY**  
Barbican Centre, EC2 (071-638 4141).

**Alan Davie.** Major retrospective for the distinguished Scottish painter of primitive abstract-expressionist style. July 8-Sept 5. £4.50, concessions £2.50.

**The Raw & the Cooked.** How 30 contemporary British artists have used clay as a fine-art material. July 8-Sept 5. £4.50, concessions £2.50. Mon-Sat 10am-6.45pm, Tues until 5.45pm, Sun & Aug 30, noon-6.45pm.

**BRITISH LIBRARY**  
British Museum, Great Russell St, WC1 (071-323 7595).

**The Life of the Buddha.** Colourful Burmese manuscripts show episodes from the life of Prince Siddhartha, "the enlightened one". Until Sept 26.  
**Knyghthode & Batayle.** Manuscript illuminations depict the ways of war in medieval times. Until Sept 26. Mon-Sat 10am-5pm, Sun 2.30-6pm.

**BRUTON STREET GALLERY**  
28 Bruton St, W1 (071-499 9747).

**The Alternative Summer Show.** Mixed exhibition of painting & sculpture. July 15-Aug 28. Mon-Fri 10am-6pm, Sat 10am-2pm.

**CHELSEA HARBOUR**  
Chelsea Harbour, SW10 (071-839 8533).

**Chelsea Harbour Sculpture 93.** Sixty major works by British & foreign sculptors including Elisabeth Frink, Dhruva Mistry & Michael Sandle. Until Sept 18. Daily, open 24 hours.

**COMMONWEALTH INSTITUTE.**  
Kensington High St, W8 (071-603 4535).

**Royal Presents from the Commonwealth.** Ceremonial cloaks, drums, paintings, beaded cushions & other items presented to visiting British royals since 1901. Until Sept 12. Mon-Sat 10am-5pm, Sun 2-5pm. £4, concessions £2 (includes admission to other centenary exhibitions).

**CRAFTS COUNCIL GALLERY**  
44a Pentonville Rd, N1 (071-278 7700).

**Contemporary American Quilts.** More than 40 recent works in unconventional styles & dazzling colours. July 15-Sept 5. Tues-Sat 11am-6pm, Sun 2-6pm.

**COURTAULD INSTITUTE**  
Somerset House, Strand WC2 (071-873 2526).

**Thomas Gambier Parry as Artist & Collector.** Medieval ivories, Limoges enamels, Italian majolica & Islamic metalwork bought by this 19th-century art-lover, together with some of his own watercolours. Until Sept 1. Mon-Sat 10am-6pm, Sun 2-6pm. £3, concessions £1.50 (admits also to main galleries).

**DESIGN MUSEUM**  
Butlers Wharf, Shad Thames, SE1 (071 407 6261).

**"Ideal Homes."** Changing "modern" living styles over the past 70 years. Until Aug 22.

**Conran Foundation Collection.** The first of an annual series in which a designer resident in Britain (this year Ross Lovegrove) selects current production items as tomorrow's museum pieces. Aug 27-Jan 16, 1994. Daily 10.30am-5.30pm. £3.50, concessions £2.50.

**FESTIVAL HALL FOYERS**  
South Bank Centre, SE1 (071-928 3641).

**Boomerang!** More than 200 examples, from the South Australian





Burne-Jones at the Tate Gallery; clay as a fine-art material at the Barbican; Old Master pictures at Agnew's. Faldo to defend his British Open golf title.

Museum, Adelaide, of these remarkable weapons. Until Aug 8.

**A Glimpse at the Toes.** The work of the celebrated dance photographer Chris Nash. July 28-Sept 5.

**Recent British Sculpture.** Works by contemporary sculptors, purchased by the Arts Council over the last 11 years. Aug 20-Sept 12. Daily 10am-10.30pm.

GUARDS' MUSEUM

*Birdcage Walk, SW1 (071-414 3429).*

**All the Queen's Men.** A recreation of the Queen's 1953 coronation procession using some 4,000 miniature soldiers. Until Dec 22. Sat-Thurs 10am-4pm. £2, concessions £1.

HAYWARD GALLERY

*South Bank Centre, SE1 (071-261 0127).*

**Aratjara—Art of the First Australians.** Traditional Aboriginal art & contemporary works, including bark paintings, sculpture & body decoration. July 23-Oct 10. Daily 10am-6pm, Tues, Wed until 8pm. £5, concessions £3.50.

LONDON TOY & MODEL MUSEUM

*21/23 Craven Hill, W2 (071-262 7905).*

**Clockwork Crazy.** Working toys include dolls, toys & robots. July 24-Sept 5. Tues-Sat 10am-5.30pm, Sun & Aug 30 11am-5.30pm. £3, concessions £2, children £1.50 (£1 if accompanied by a favourite toy).

MUSEUM OF MANKIND

*Burlington Gardens, W1 (071-636 1555).*

**Paradise: Change & Continuity in the New Guinea Highlands.** The life of the Waghi people in Papua New Guinea "discovered" by an Australian expedition 60 years ago. Photographs & artifacts, from the first encounters to shields made from old car bodies. July 15-1994. Mon-Sat 10am-5pm, Sun 2.30-6pm.

NATIONAL GALLERY

*Trafalgar Sq, WC2 (071-839 3321).*

**Themes & Variations: Pictures in Pictures.** A series of displays exploring the way artists who have depicted other paintings within their own paintings have used the opportunity to try different styles. July 14-Sept 19. Mon-Sat 10am-6pm, Sun 2-6pm.

NATURAL HISTORY MUSEUM

*Cromwell Rd, SW7 (071-938 9123).*

**Megabugs.** Giant robotic insects, including a praying mantis 60 times life size & a 12ft locust. July 22-Oct 31.

**Primates.** New permanent exhibition comparing man with his hairier cousins. Opens Aug 3.

Mon-Sat 10am-5.50pm, Sun 11am-5.50pm. £4, OAPs & concessions £2.30, children £2.

OSBORNE STUDIO GALLERY

*24 St James's St, SW1 (071-321 0448).*

**Aspects of Everest.** Studies & pastels of the mountain by Lincoln Rowe, a climber who was the official artist for the recent successful ascent. July 21-Aug 13. Mon-Fri 10am-6pm.

THE QUEEN'S GALLERY

*Buckingham Palace Rd, SW1 (071-799 2331).*

**A King's Purchase: King George III & the collection of Consul Smith.** A selection from more than 500 paintings by Dutch, Flemish & Italian masters, sold to George III in 1762 for £20,000. Until Dec 23. Tues-Sat, & Aug 30, 10am-5pm, Sun 2-5pm. £2.50, OAPs £1.80, children £1.20. See feature p64.

ROYAL ACADEMY OF ARTS

*Piccadilly, W1 (071-439 7438).*

**225th Summer Exhibition.** The year's most talked about mixed show. Until Aug 15. £5, concessions £3.40.

**The Impressionist & the City:**

**Pissarro's series paintings.** Urban landscapes of Paris, Rouen, Le Havre & Dieppe by the father figure of the Impressionist group. Until Oct 10. £5, concessions £3.40.

Daily 10am-6pm. (Advance booking on 071-240 7200 or 071-344 4444.)

SCIENCE MUSEUM

*Exhibition Rd, SW7 (071-938 8080).*

**How Small Can We Go?** A futuristic look at the new field of nanotechnology. Until Sept 26. Mon-Sat 10am-6pm, Sun 11am-6pm. £4, concessions £2.10.

SERPENTINE GALLERY

*Kensington Gardens, W1 (071-402 6075).*

**Gordon Matta-Clark.** A retrospective of the American who cuts away

parts of buildings to expose their construction, & is notorious for having shot out the windows of the New York Institute of Architecture & Urban Studies in 1976. Until Aug 15. Daily 10am-6pm.

SOOTHEBY'S

*34/35 New Bond St, W1 (071-493 8080).*

**Parnham at Sotheby's.** Recent works by John Makepeace & students at his Dorset school of furniture design alongside tapestries from Edinburgh's Dovecot Studios & from the West Dean Tapestry Studio, in Sussex. July 21-28. Mon-Fri 10am-5pm.

SPINK

*5-7 King St, SW1 (071-930 7888).*

**20th-century British Paintings, Watercolours & Drawings.** Bomberg, Piper, Wyndham Lewis, Sickert, Nash & Epstein are among artists represented. Until July 23. Mon-Fri 9.30am-5.30pm.

FALE GALLERY

*Millbank, SW1 (071-821 1313).*

**Paris Post War: Art & Existentialism 1945-55.** An evocation of artistic life in Paris after the city's liberation, including paintings by Giacometti, Dubuffet, Picasso & Wols. Until Sept 5. £4, concessions £2.50.

**Turner's Painting Techniques.** An exploration of the artist's attempts to create new effects. Until Oct 10.

**Burne-Jones: Watercolours & Drawings.** More than 70 studies for paintings & stained-glass windows. July 14-Nov 7.

Mon-Sat 10am-5.50pm, Sun 2-5.50pm.

VICTORIA & ALBERT MUSEUM

*Cromwell Rd, SW7 (071-938 8349).*

**High Art & Low Life: The Studio magazine & the arts of the 1890s.** Aubrey Beardsley artwork & other examples of art & popular culture in the pages of the avant-garde journal now, as *Studio International*, celebrating its centenary. Until Oct 31. Mon noon-5.50pm. Tues-Sun 10am-5.50pm. Voluntary contribution, suggested £3.50, concessions £1.

## SPORT

**Nick Faldo defends his British Open golf title at Sandwich.**

**Fans of Formula 1 racing will be at Silverstone to see if**

**Prost or Hill can take Mansell's British Grand Prix crown.**

**On the cricket pitch the Test series between England & Australia reaches its climax.**

ATHLETICS

**Panasonic AAA Championships.**

July 16/17. *Birmingham.*

**TSB Grand Prix.** July 23. *Crystal Palace, SE19.*

**World Championships.** Aug 13-22. *Stuttgart, Germany.*

**IAAF Invitation meeting (Lucozade Games).** Aug 29. *Sheffield.*

CRICKET

**Benson & Hedges Cup final.** July 10. *Lord's, NW8.*

**England v Australia: 4th Cornhill Test,** July 22-26, *Headingley, Leeds*; **5th Cornhill Test,** Aug 5-9, *Edgbaston, Birmingham*; **6th Cornhill Test,** Aug 19-23, *Foster's Oval, SE11.*

CROQUET

**British Open Championship.** July 18-24. *Hurlingham Club, SW6.*

EQUESTRIANISM

**Royal International Horse Show.** July 8-11. *Hickstead, W Sussex.*

**Burghley Rémy Martin Horse Trials.** Sept 2-5. *Burghley House, Stamford, Lincs.*

GOLF

**Weetabix Women's British Open.** Aug 12-15. *Woburn, Bucks.*

**122nd British Open.** July 15-18. *Royal St George's Club, Sandwich, Kent.*

HORSE RACING

**King George VI & Queen Elizabeth Diamond Stakes.** July 24. *Ascot, Berks.*

**Glorious Goodwood.** July 27-31. *Goodwood, W Sussex.*

MOTOR RACING

**British Grand Prix.** July 11. *Silverstone, Northants.*

SAILING

**Cowes Week.** July 31-Aug 7. *Cowes.*





Great outdoors show on the South Bank. Sotheby's to auction a Gainsborough.

## OTHER EVENTS

Summer fun fills the air.

Boomerangs & didgeridoos on the South Bank; carnival in Notting Hill; & fancy-dress parties in leafy landscapes. The great military spectacle of the Royal Tournament unfolds at Earls Court, & there is a last chance to catch the vast flower show held at Hampton Court Palace.

**Auctions: British Paintings**, including an early work by Gainsborough estimated at £1 million, July 14, 10.30am; **Books & Manuscripts**, includes a 1796 watercolour of the site of today's Sydney Opera House (£3,000-£4,000), July 19, 20, 10.30am; *Sotheby's, 34/35 New Bond St, W1 (071-493 8080)*. **Marine Paintings & Works of Art**, Aug 12, 11am & 6pm, *Bonham's, Montpelier St, SW7 (071-584 9161)*.

**Ballroom Blitz**. A chance to join a chorus line, tango Argentina-style or take part in making "Mexican waves". Aug 1-15. *Festival Hall foyers, South Bank Centre, SE1 (071-921 0660)*.

**Capital Expo**. A 20th-anniversary event for Capital FM radio station. New record releases, fashion shows, games, & issues that affect young Londoners. Aug 1-15. Daily 10am-6pm. *Business Design Centre, Upper St, N1. £7.50, concessions £6*.

**Corroboree: Sights & Sounds of the First Australians**. Aboriginal music, dance, films, storytelling complementing the major exhibition of Aboriginal art at the Hayward Gallery. Boomerang-throwing demonstrations (July 24, 1pm & 4pm); bushtucker barbecue (July 31, 7pm); & didgeridoo music (Aug 7, 1pm & 4pm). Sat, Sun, July 24-Aug 8. *South Bank Centre, SE1 (071-928 8800)*.

**Doggett's Coat & Badge**. Single-scullers compete in an annual 4½-mile race, instituted by comedian Thomas Doggett in honour of King George I's accession, to win the coveted scarlet

coat & silver badge. July 15, 6pm. Starts *London Bridge, SE1*; finishes *Cadogan Pier, SW3*.

**Fête Champêtre with Fireworks**. An Edwardian regatta is the theme of the evening. Spectators are invited to take picnics & wear appropriate costume. July 9-11, 7pm. *West Wycombe Park, West Wycombe, Bucks*. Box office: PO Box 180, High Wycombe, Bucks HP14 4XT (0494 522234, Mon-Fri 10am-1pm). Fri & Sun £12, children £6; Sat £15 & £7.50.

**The Great Outdoors**. Open-air art & events. Jamaican folk-singing, Transylvanian wedding music, dancing, acrobatics. July 17-Aug 22, Fri-Sun. *South Bank Centre, SE1 (071-928 8800)*.

**Hampton Court Palace Flower Show**. More than 25 acres of flowers, plants & show gardens. Until July 11. Daily 10am-7.30pm (July 11 until 6.30pm). *Hampton Court Palace, East Molesey, Surrey. £14, children £7*.

**London Riding Horse Parade**. Riders & mounts are judged for quality of turn-out & condition of horses. Aug 1, 1-5.30pm (parade at 3pm). *Rotten Row, Hyde Park, W2*.

**Notting Hill Carnival**. The loud & colourful annual explosion of Caribbean high spirits. Aug 29, 30, 10am-10pm. *Ladbroke Grove area, W11*.

**Romantic Claremont**. Singing, dancing & fireworks by the lake in this 18th-century landscape garden. Come in "romantic" costume & bring a picnic. July 14-17, 7pm. *Claremont Garden, Portsmouth Rd, Esher, Surrey*. Box office: Polesden Lacey, Dorking, Surrey RH5 6BD (0372 459950, Mon-Fri 11am-1pm & 2-4pm). Wed, Thurs £10, children £6; Fri £13 & £8; Sat sold out.

**Royal Tournament**. A cast of more than 2,000 stage this year's Royal Navy spectacular, *Victory at Sea*. Also massed bands & the annual favourites. July 20-31. *Earls Court, SW5 (071-373 8141)*. £9-£23.

**West London Antiques Fair**. Aug 19-22. Thurs, Fri 11am-8pm; Sat, Sun 11am-6pm. *Kensington Town Hall, Hornton St, W8. £4, (OAPs Fri £2)*.

## CLASSIFIED ADVERTISING

### ROCKING HORSE MAKER



Robert Mullis's

#### •ROCKING•HORSE•MAKER•

Traditional hand carved rocking horses, on bow rockers or safety stand, from quality hard woods, painted and dappled or polished.

5 sizes from miniature to full size.

Saddles individually made by a local saddler.

Sterilised horse hair. Glass eyes.

Restoration and Commissions a Speciality.

(Approved by the British Toymakers Guild)

Send stamp for Brochure:

55 Berkeley Road, Wroughton, Swindon, Wiltshire SN4 9BN

Telephone: Swindon (0793) 813583

### ACCOMMODATION

#### OLD SANDWICH KENT



Mrs Maxtone Graham has vacancies all year round in these Listed Grade II almshouses in her quiet garden in historic Sandwich CTV, real fire, radiators.

£140-£180 pw. Some weekends.

Full illustrated details:

Telephone 0304 613270,

Fax 0304 615436, or write

6 Moat Sole, Sandwich, Kent

CT13 9AU

### GENERAL

#### SPORTS CAR HIRE

Morgan

Rent a Morgan, Alfa Spyder, Golf Convertible etc.

Weekend rates - insurance and unlimited mileage included.

Tel: 071-589-6894/8309

Fax: 071-589-8886

Wykehams of South Kensington  
Morgan Distributors

Reece Mews, 6 Kendrick Place,  
London SW7 3HF

### GIFT IDEAS

#### BIRTHDAY DUE?

Give someone an original newspaper, dated the very day they were born. From £16.95. Same day dispatch!



BIRTHDAY GIFT  
PROBLEMS  
SOLVED!

Yesterday's News

0492 531303

9 a.m. to 10 p.m. every day

### SHIRTS



Highest Quality  
SHIRTS

Individually MADE

TO MEASURE

Colour Brochure

and 300 FABRIC

SAMPLES FREE

Seymour Shirts

Freepost, Dept 25, Bradford

BD1 1BR Tel: 0274 726520

## The Picture Library That's Unique

The Illustrated London News was founded in 1842 and our archives hold a unique collection of images of the past 150 years. We offer a swift and friendly service, so please ask for a brochure or arrange a visit. Trade inquiries welcome.







*Cyclist at Alexandra Park in 1884, an illustration from Victorian Science and Engineering, portrayed between 1842 and 1901 in the ILN, with text by Kenneth Chew and Anthony Wilson (Alan Sutton and the Science Museum, £12.99). Left, The Thames near Marble Hill, c 1762, by Richard Wilson, from London's Country House Collections by Julius Bryant (English Heritage, £9.99).*



## BOOK CHOICE

*A selection of books for holiday reading*

### HARDBACK NON-FICTION

#### Diaries

by Alan Clark

Weidenfeld & Nicolson, £20

Alan Clark has a low boredom threshold, which must have been a handicap in his political career. His diaries, covering the period from mid-1983 to early 1991, are published exactly as written, which is typically courageous of him. He enjoys gossip, as all politicians do, and clearly revelled in his years as a junior minister, but the diaries reveal more about him than those he gossips about. What emerges is a combination of arrogance and uncertainty, of crudity and sensitivity, with a strong underlying aura of the Renaissance.

#### Morgan

by Nicola Beauman

Hodder & Stoughton, £20

E. M. Forster wrote his masterpiece, *A Passage to India*, in 1924. He died in 1970. This biography treats these last 46 years as a coda, which seems a rather cavalier way to wrap up more than half his life. The justification is that the author seeks to study the life through the novels, which she does quite admirably, but the approach limits its value.

#### Cavaliers and Roundheads

by Christopher Hibbert

HarperCollins, £20

This is a narrative history of the Civil War, when some 200,000 lives were lost, many in combat and more from plague and other illnesses provoked by siege and similar conditions of war. It is a familiar story well told, coloured with the little-known but revealing detail that is one of Christopher Hibbert's particular strengths as a popular historian.

#### Portraits and Miniatures

by Roy Jenkins

Macmillan, £17.99

A collection of essays, elegantly written and powerfully argued, mostly about people, by one of the best of contemporary political writers.

### HARDBACK FICTION

#### The Night Manager

by John le Carré

Hodder & Stoughton, £15.99

Deprived of Smiley's people by the ending of the cold war John le Carré has created another hero—a hotel manager—and identified another gang of villains—the international arms dealers. A group of captious Whitehall incompetents aggravates the problems of bringing them to justice, and the tension builds to a powerful climax that is as good as anything le Carré has done.

#### A Spanish Lover

by Joanna Trollope

Bloomsbury, £14.99

Joanna Trollope's novels of everyday life in provincial England have been strikingly successful. Here she gently breaks the mould by setting half the action (if that is not too strong a word) in what can best be described as postcard Spain. The contrast with the authenticity of middle-class life around the Aga shows where the writer's heart is.

#### A Family Romance

by Anita Brookner

Jonathan Cape, £14.95

Once more Anita Brookner wields the equivalent of the surgeon's knife—her scalpen—to dissect human relationships. In this case it is a family whose quiet life is upset by the impact of Dolly, the wife's brother's widow. In particular it is the uneasy but long-lasting bond established between Dolly and the daughter of the house that is the subject of this latest case-history in the dazzling array of Brookner novels.

#### Second Spring

by Max Egremont

Hamish Hamilton, £14.99

An intriguing story of a German who was one of the few who survived the plot to kill Hitler, but who is now suspected of having taken part in wartime atrocities, is at times bogged down in protracted conversation.

### PAPERBACK NON-FICTION

#### One of Us

by Hugo Young

Pan, £9.99

Originally published in 1989, this fine political biography has been updated to take in the Conservative revolt against Mrs Thatcher, her reluctant resignation and difficult adjustment to being so suddenly deprived of office. The author takes the opportunity to attempt a definitive assessment of the Thatcher era, though in labelling this the "final edition" he may be sticking his neck out.

#### The Reckoning

by Charles Nicholl

Picador, £6.99

Christopher Marlowe was killed in a tavern brawl at Deptford in 1593. Four hundred years later Charles Nicholl presents the results of some detailed research into the 29-year-old dramatist's death and suggests that he may have been murdered not over the bill, or reckoning, but because of his involvement in Elizabethan secret service activities.

#### The Man Who Wasn't Maigret

by Patrick Marnham

Penguin, £7.99

The biographer of Georges Simenon is confronted with the fact that this hugely popular author of nearly 400 novels also published 27 autobiographical works, many of them contradictory. Patrick Marnham has penetrated the fantasy and produced a compelling account of a remarkable life.

#### The Happy Islands of Oceania

by Paul Theroux

Penguin, £5.99

Subtitled *Paddling the Pacific*, this evocative travel book describes a tough but delightful voyage over one-third of the world's surface and across half the world's free water. Theroux has a reporter's eye for the revealing detail, a historian's concern for facts, and the pen of a novelist. The combination is irresistible.

### PAPERBACK FICTION

#### The Best of Ring Lardner

edited by David Lodge

Everyman, £3.99

The relaunch of Everyman paperbacks is a cheering event, as is this collection of Ring Lardner, one of the funniest American writers. There is much here to make us laugh out loud.

#### The Children of Men

by P. D. James

Faber, £8.99

The novel is set in the England of 2021, a decaying but apparently peaceful place where no child has been born for 25 years and where the old are ritually dispatched off the beach at Southwold. A sudden pregnancy upsets the tranquillity of this sterile life, and adds pace to a story that is never less than gripping.

#### Dunster

by John Mortimer

Penguin, £4.99

The character who gives his name to this novel is the rather wet hero's "friend" who insists on telling the truth as he sees it: contributing a biting review of his university Hamlet, stealing his wife (who played Ophelia), and publicly accusing his boss of a horrific war crime.

#### Eye of the Storm

by Jack Higgins

Signet, £4.99

The plot may be drawn from life—an IRA attempt to blow up the British Cabinet—but the rest is typical Jack Higgins, everything moving at a tremendous pace from one excitement, and death, to the next.

#### Time and Tide

by Edna O'Brien

Penguin, £5.99

This is a powerful novel almost overloaded with emotion and the Irish lust for language. The theme is motherhood, which at times seems to have little chance against the heroine's fecklessness and her search for romantic love, but in the end it swamps her, as it may the reader.





*From a  
special palette of rich  
amber hues,  
tawny draws its tones  
from Port wines  
specially  
chosen to age slowly  
over two decades.  
Twenty long years  
pass until  
the mysteries of its  
amber and orange glow  
unfold, the  
result of a long union  
between  
wine and wood.  
The perfect release of  
flavour, of depth,  
of definition.  
20 Years Old Tawny,  
from Sandeman.*



**SANDEMAN  
PORT.**

*As rich as  
your  
imagination.*





Armada Portrait of Elizabeth I by George Gower, c.1588  
Reproduced by kind permission of the Marquess of Tavistock and Trustees of the Bedford Estates

## Insurance for Fine Arts and Jewellery

*Minet*

MINET HOUSE 66 PRESCOT STREET LONDON E1 8BU  
Tel 071-481 0707 Telex 8813901 JHMLDN G Fax 071-488 9786  
and at LLOYD'S

LONDON    PARIS    MONTE CARLO    FLORENCE    NEW YORK    LOS ANGELES